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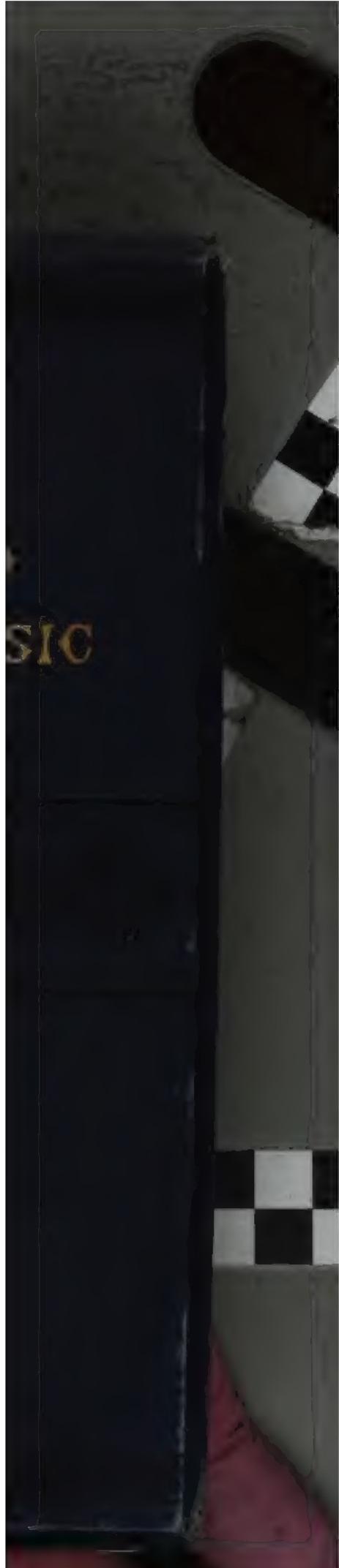
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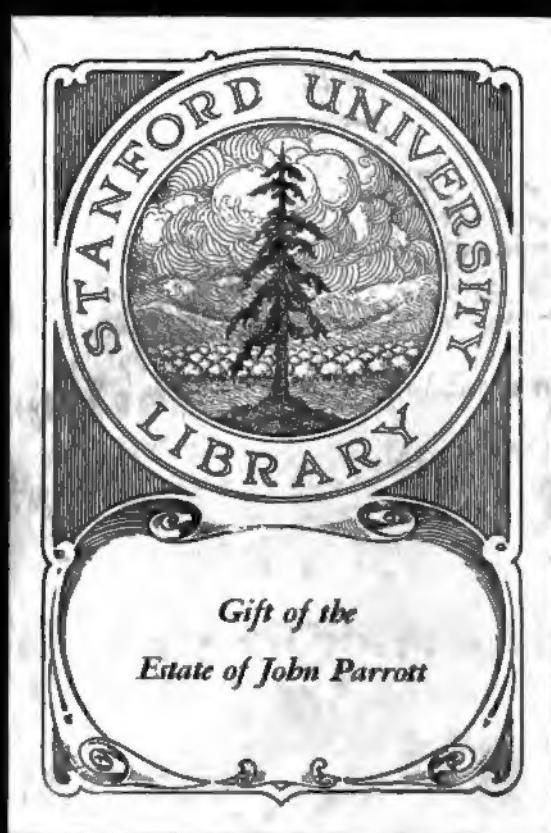
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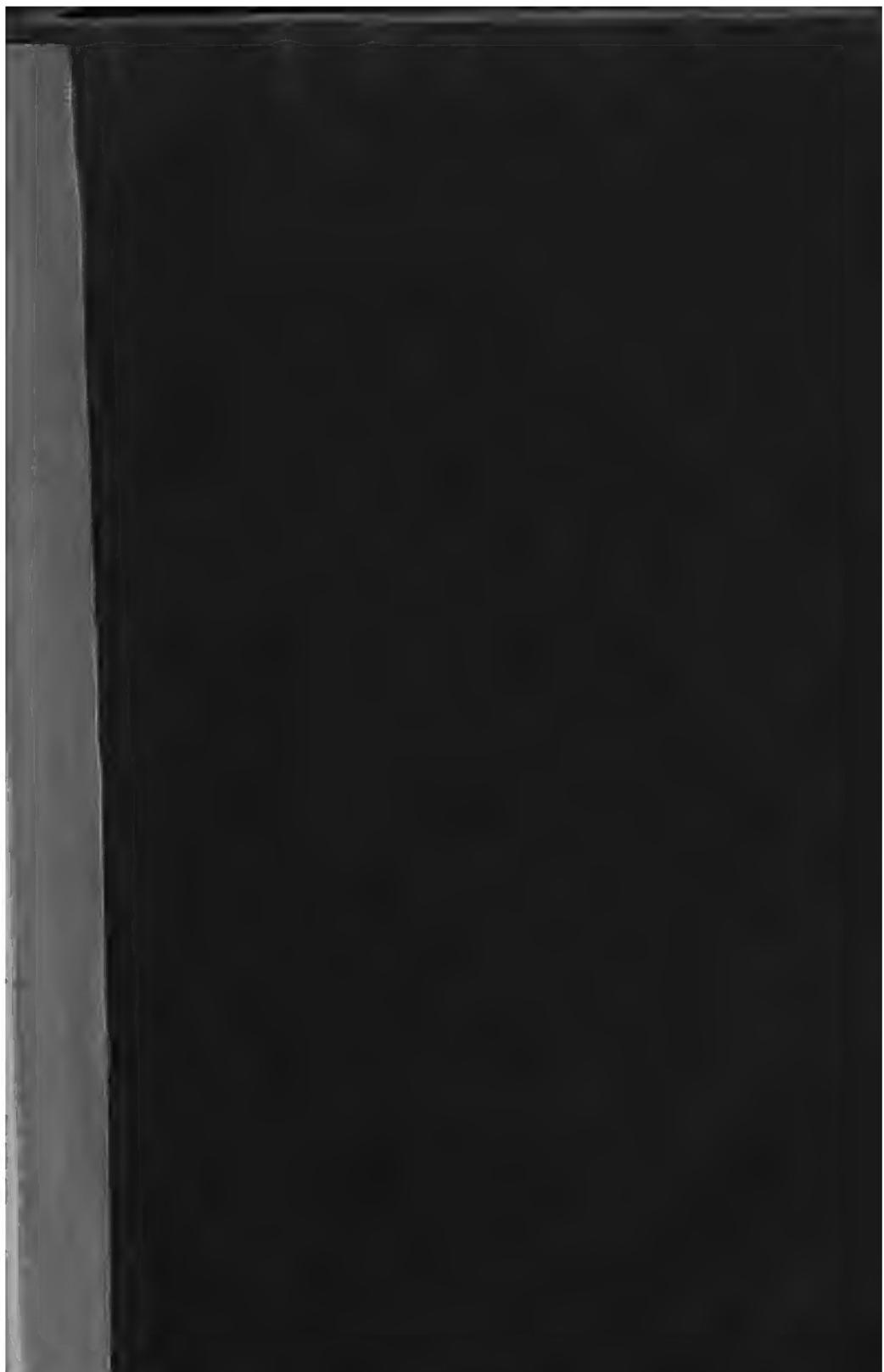
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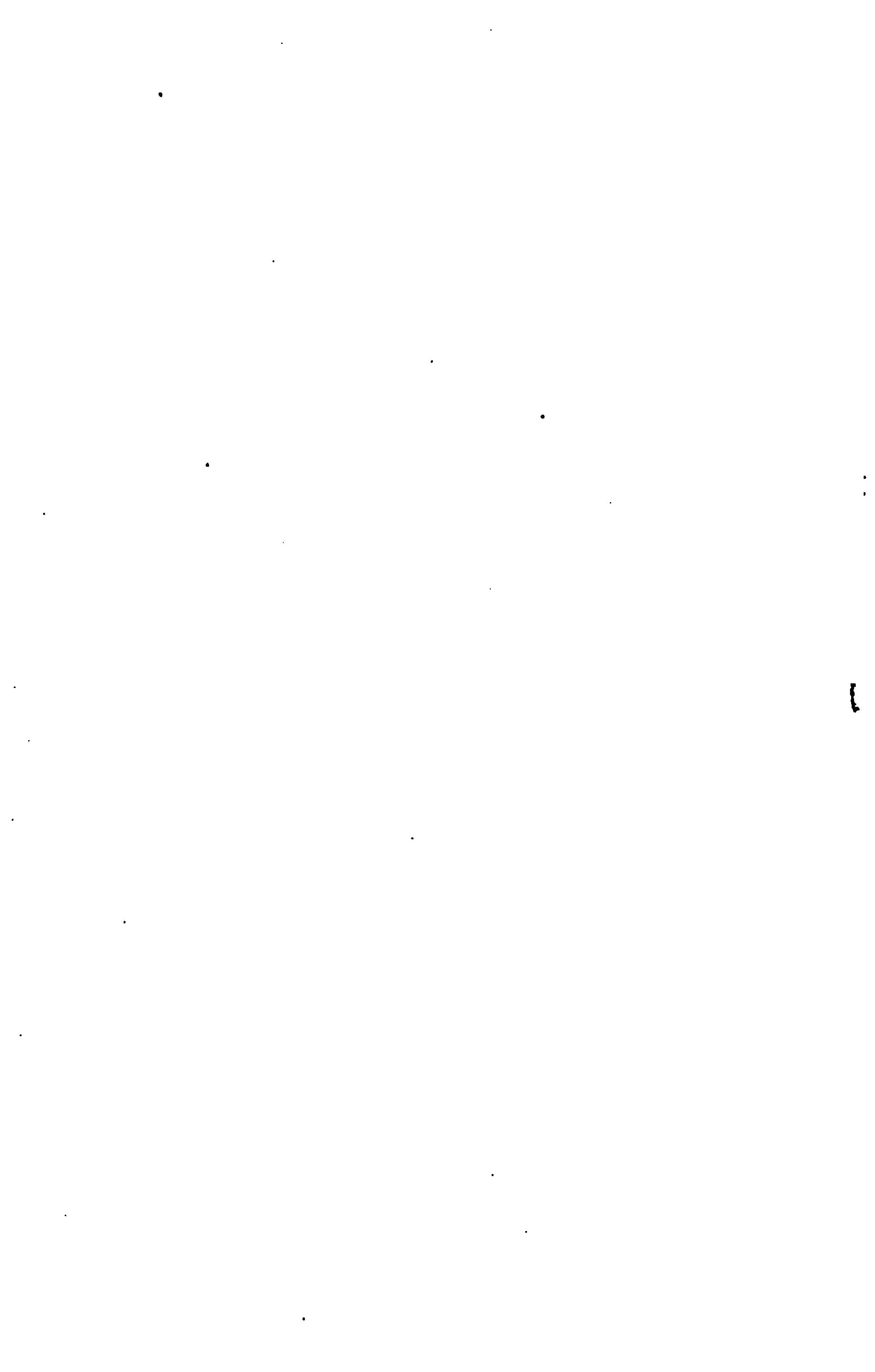
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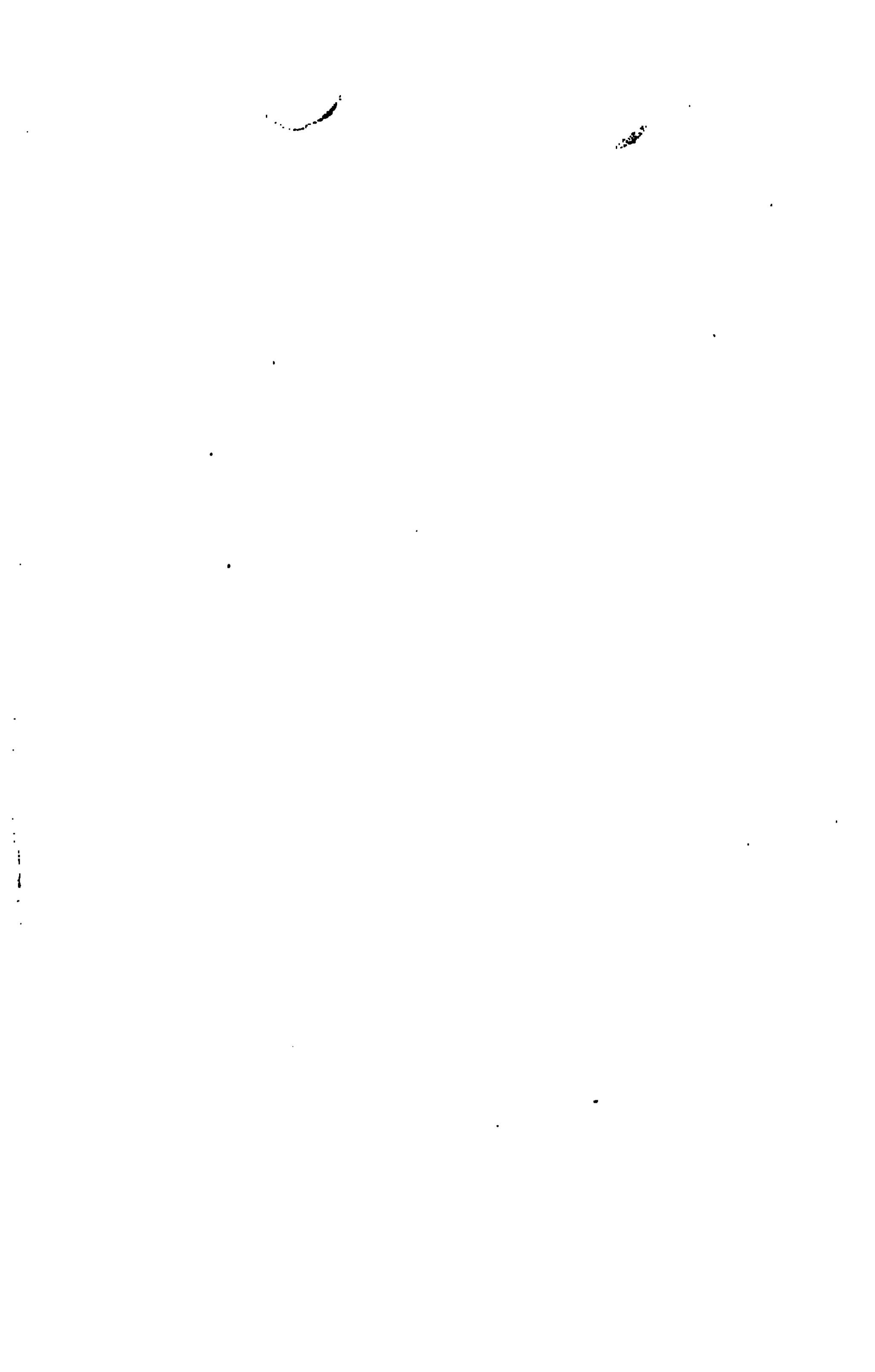


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OBJECT-LESSONS AND ESSAYS.

How to Understand Music:

A CONCISE COURSE IN

MUSICAL INTELLIGENCE AND TASTE.

*TO WHICH IS ADDED A PRONOUNCING DICTIONARY AND CONDENSED
ENCYCLOPEDIA OF MUSICAL TERMS AND INFORMATION.*

By W. S. B. MATHEWS.

CHICAGO:
LYON & HEALY, PUBLISHERS.

1881.

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• RABBIT DEMONSTRATE

TO MY MOTHER,

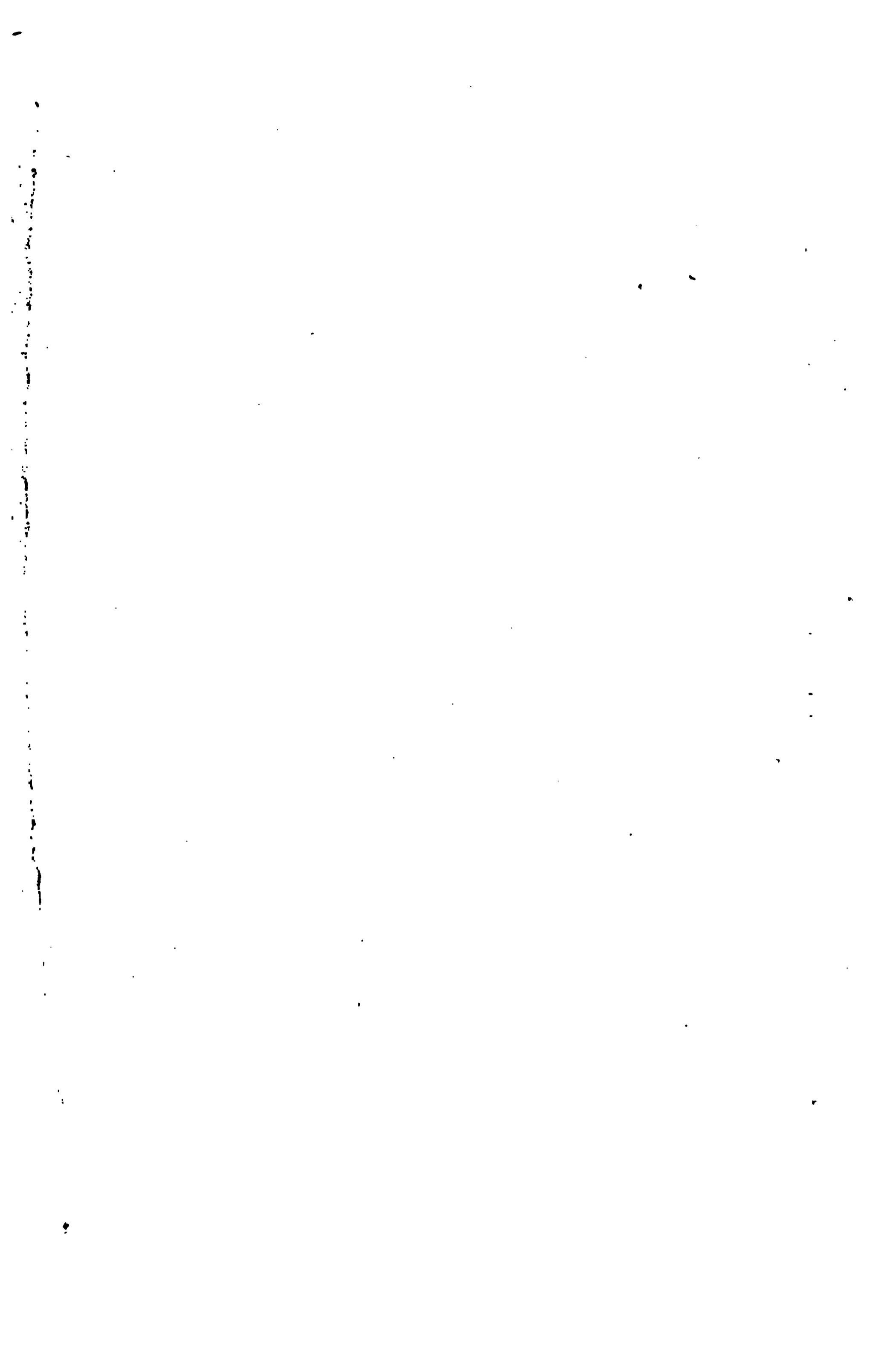
WHOSE UNWEARYING CARE, INEXHAUSTIBLE PATIENCE, AND NEVER-FAILING
ENCOURAGEMENT, HOPE AND LOVE, HAVE MANY TIMES ENABLED
HER SON TO OVERCOME DIFFICULTIES OTHERWISE
INSURMOUNTABLE, THIS WORK IS DEDI-
CATED AS A FEEBLE TOKEN
OF GRATITUDE AND
AFFECTION,
BY

THE AUTHOR.

NOTE TO THE READER

FRAGILE

THE PAPER IN THIS VOLUME IS BRITTLE
PLEASE HANDLE WITH CARE



PREFACE.

As a text book, the present work covers a new ground. Its prime object is to lead the student to a consciousness of music as **MUSIC**, and not merely as playing, singing, or theory. It begins at the foundation of the matter; namely, with the observation of musical phraseology, *the art of hearing and following coherent musical discourse*. This occupies the first two parts, and covers a wide range of topics, as will be seen by reference to the table of contents, or the chapters themselves.

From that point the studies take a different turn, and lead to the perception of the inner something which gives music its life. That inner life of music is **IMAGINATION** and **FEELING**, and almost the entire remainder of the work is taken up with the study of music in relation to these, its Content. These studies, like those in the externals of music, begin simply, at the very line where form and content touch. In their progress they take in review the principal works of the classical and modern schools, as will be seen by reference to Parts III, V, VI, VII, and VIII. The object of all this study is two-fold; first, to develop in the pupil a consciousness of the inherent relation between music and feeling; and, second, to do this by means of master-works, which, of course, form the only complete and authoritative illustrations of this relation. In this way the musical perceptions are sharpened, the student is introduced to the best parts of musical literature, and thereby his taste and musical feeling are cultivated. It is easy to see, therefore, that this book occupies a ground not previously covered by a text book.

In *form*, the chapters are object-lessons. Such and such works, or parts of works, are supposed to be played or sung to the pupils, who observe in them such and such peculiarities. This form was selected because it is the true way of communicating this instruction, which can not be taken into the mind through the reason, but must be called up within the mind through a comparison of sense-impressions with each other, and these, again, with the feelings which they awaken. Music is one thing, and ideas about music another. It is the design of this study to *bring the pupils to music*; for doing this, the book marks out a

plan, and furnishes along with it such ideas about music as will aid the process.

The *Illustrations*, or pieces to be played, cover a wide range, especially in the higher departments, and the objection has been made that they are too difficult. To this it can only be answered that the very essence and pith of music is here in consideration, and that the points in discussion could be adequately understood only by the help of these great works, wherein they are fully illustrated. It will be found possible, generally, to omit the most difficult works in cases where there is no one to play the parts of them here wanted. In other cases, where an entire lesson turns on difficult works, it is safe to conclude that if there is no one to play any part of them, there will be no one to understand them, and the lesson may be postponed.

In Part Fourth we have, in effect, an outline of *Æsthetics*. The Author believes that the time has come when Art-appreciation, and especially Music, has much to gain by such an orientation of itself with reference to cardinal principles. These four chapters, naturally, address themselves to the mature and serious. They are not written for children, nor even for youth. A work like this addresses many adults, experienced teachers, and friends of music, on whom a discussion of this kind will not be lost. Doubtless the execution is crude, and in a subsequent edition will be improved; it is hoped that the expectation of this may serve to draw a veil of charity over any present imperfection.

The *Historical* sketches are merely sketches, and are in part reprinted by permission of Messrs. Biglow and Main, from the New York *Musical Gazette*. They may be made the basis of lectures or school-room talks, in connection with their Illustrations.

The *Dictionary*, at the close, affords a mass of readily accessible information, such as is in constant demand among students and teachers, but is not elsewhere to be found except in large Encyclopedias of many volumes. The preparation of it has involved much more labor and expense than was anticipated but its value for ready reference is unmistakable.

CONTENTS.

PART FIRST.

LESSONS IN MUSICAL PHRASEOLOGY.

- I. Thematic and Lyric.—II. Phrases and Periods.—III. Cadence.—IV. Modulation.—V. Counterpoint and the Contrapuntal Spirit.—VI. Variations.—VII. Rhythmic Pulsation and Measure.—VIII. Measure and Rhythmic Motion.—IX. Rhythm and Motivization.

PART SECOND.

LESSONS IN MUSICAL FORM.

- X. Elementary Forms.—Phrases and Periods.—XI. Open and Closed Forms.—XII. Irregular Period Forms.—Unitary Forms.—XIII. Binary Forms.—XIV. Ternary Forms.—The Rondo.—XV. The Sonata Piece.—XVI. The Sonata as a Whole.

PART THIRD.

PRELIMINARY STUDIES IN THE CONTENT OF MUSIC.

- XVII. Content Defined.—XVIII. The Intellectual and the Emotional.—XIX. Passages, Cadenzas and Effects.—XX. The Sensuous and the Idealized.—XXI. Descriptive and Suggestive Music.

PART FOURTH.

STUDIES IN ART.

- XXII. The Ideal and the Object of Art.—XXIII. The Nature and Meaning of the Beautiful.—XIV. The Symbolic, the Classic, and the Romantic in Art.
XXV. The Content and Meaning of the Different Arts.

PART FIFTH.

STUDIES IN CLASSICAL MUSIC.

- XXVI. The Playful.—XXVII. The Tender and Soulful.—XXVIII. The Contented and Jovial.—XXIX. The Earnest.—The Sonata as a Whole.—XXX. The Beautiful in Classic Music, and the Transition Towards the Romantic.

CONTENTS.

PART SIXTH.

STUDIES IN THE ROMANTIC.

XXXI. The Chivalrous.—**XXXII.** The Gentle and Sentimental.—**XXXIII.** The Humoristic and Passionate.—**XXXIV.** The Fanciful and the Pleasing.—**XXXV.** The Sensational and the Astonishing.

PART SEVENTH.

STUDIES IN SONG.

XXXVI.—The Formative Influences in Music Generally.—The Influence of Poetry Upon Music, and the Conditions of Their Successful Union.—**XXXVII.** Simple Ballads.—**XXXVIII.** Recitative.—**XXXIX.** The Aria.—**XL.** The Thoroughly Composed Song (*Durchcomponirte Lied*), and the Arioso.—**XLI.** The Opera and Oratorio.

PART EIGHTH.

BIOGRAPHICAL AND MISCELLANEOUS SKETCHES.

XLII. Bach.—**XLIII.** Handel.—**XLIV.** Haydn.—**XLV.** Mozart.—**XLVI.** Beethoven.—**XLVII.** Mendelssohn.—**XLVIII.** Schumann.—**XLIX.** Chopin.—**L.** The Piano-Forte Virtuosi and Liszt.—**LI.** Wagner, and the Music of the Future.—**LII.** Of Programmes.—**LIII.** A Study in the Psychology of Music.

PART NINTH.

PRONOUNCING DICTIONARY AND CONDENSED ENCYCLOPEDIA OF MUSICAL TERMS,
INSTRUMENTS, COMPOSERS AND IMPORTANT WORKS.

APPENDIX

MUSICAL NOTATION, AND THE PRINCIPAL MELODIC EMBELLISHMENTS, WITH THE
PROPER MANNER OF PERFORMING THEM.

PART FIRST.

LESSONS IN MUSICAL PHRASEOLOGY.

LESSON FIRST.

MOTIVES, PHRASES AND PERIODS.

It is the object of this lesson to lead the pupil to observe the division of the music into periods and phrases; and subsequently to develop a perception of the different modes of period structure here distinguished as thematic and lyric. As it is the sole design of this course of lessons *to facilitate intelligent hearing*, the pupils' powers of observation are to be appealed to from the start. He is to be clearly informed of what he is expected to hear; the proper selections are then to be played over as many times as necessary until he does observe. Each stage of the lesson is to begin with a definition, or explanation of the phenomenon or peculiarity of music it is desired to observe. Inasmuch as these earliest lessons represent only the beginnings of musical discrimination, the definitions in them will possess somewhat of the character of off-hand approximations to the truth, leaving exact statements to come later, when the pupils are better prepared to appreciate them. The definitions here given represent so much of the truth as the pupil at this stage is ready to receive. As thus:

1. A passage of melody that makes complete sense is called a *Period*.

Play the first three or four of the Schubert danses twice through, and more, if necessary. Instruct the class to say "Period" aloud at the close of every period. Do not let the playing stop for them to speak, but the feeling of repose may be intensified by slightly emphasizing the cadence, and perhaps retarding a little, if found necessary. As the period forms in these danses are clearly defined, it will be found easy to observe them.

Let this be followed by No. 2 of the list of illustrations, repeating it as often as necessary, the pupils signifying every period-close by the word "Period," as before.

No. 3, treated in the same manner, will conclude this stage of the lesson.

2. A passage of melody that makes sense, but not complete sense, is called a *Phrase*.

This topic is to be treated in the same way as the previous, the pupils announcing the completion of every phrase by the word "Phrase." Begin with No. 3, for in this the phrases are clearly defined. Follow this by the next illustration, which may need to be repeated several times. Then go back to No. 2 again, for its phrases. This may be followed, if convenient, by No. 5 of the illustrations, treated separately for periods and phrases. Then take up No. 6, going over this also for both periods and phrases.

3. A fragment of melody that is reiterated over and over, or transformed and developed into a period, is called a *Motive*. (A motive is a musical *text*.)

Begin by playing several times over the first six notes of No. 6, which form a melodic figure. Then play the various transformations of this figure which occur during the piece, omitting the accompaniment. Then play the entire first part of the Novellette (preceding the slow melody), and let the pupils observe how many times the melodic figure is repeated. It will be seen that this motive is the germ of the entire movement.

Then take up No. 7, where will be found a period composed from one motive—that contained in the first four notes.

Play again No. 3, and cause it to be observed that the melody there is not developed out of a single motive, nor predominantly out of any one motive. Thus we come to recognize two different forms of period-structure. In one of them the periods are developed mainly from a single motive; in the other there is a flowing melody.

4. Music developed out of a single motive, or a small number of motives, is called *Thematic*, or motivized.

Examples of this mode are found in Nos. 6, 7, 8, 9, and 10.

5. Music not developed motivewise, but having a flowing melody, is called *Lyric*.

Examples of this kind are Nos. 1, 2, 3, 4, and the slow melodies in Nos. 5, 6, and 9.

Several lyric and thematic examples should be played one after the other in irregular order, until the pupils readily distinguish between them.

MUSICAL ILLUSTRATIONS.

1. Schubert Danses (Peters' Ed.)
 2. Schubert Menuetto in B min., op. 78 (Peters' Ed. "Schubert Pieces").
 3. Adagio, from Beethoven's Sonata in F min., op. 2, No. 1 (16 measures.)
 4. No. 1 of Mendelssohn's "Songs Without Words" (Peters' Ed. "Kullak").
 5. Allegro from Beethoven's Sonata in Eb, op. 7.
 6. Schumann Novellette in E, op. 21, No. 7.
 7. Thirty-two measures of Finale of Beethoven's Sonata in D min., op. 31, No. 3.
 8. Bach, Two-Part Inventions, No. 1, in C (Peters' Ed.)
 9. Schumann Novellette in B min., op. 99.
 10. First movement of Sonata in F min., op. 2, No. 1, Beethoven.
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LESSON SECOND.

THEMATIC AND LYRIC. CLOSER OBSERVATION OF MOTIVES.

This lesson pursues the same line as the first, in order to bring the point out more clearly in the pupils' minds. Begin by a recapitulation of that lesson. Play again the Schumann Novellettes and Beethoven Adagio for periods and phrases.

Then play the Novellette in E clear through, in order to call attention to the lyric middle part. Play then the *Adagio* from Sonata Pathetique, of Beethoven, first for them to determine whether it is thematic or lyric; then for phrases and periods.

The second part of the lesson is to be devoted to a Bach Prelude; the one in B min. in the second book of the Well-tempered Clavier suits well for this purpose, especially as there is a copy to be had (Root & Sons Music Co., Chicago), in which the motives are numbered. The immediate purpose is to recognize the different motives. This prelude, *e. g.*, contains seventeen or eighteen different motives. Probably the best way of securing sharp listening will be by first playing over a single motive several times, in order to fix it securely in the minds of the listeners. Then play the entire prelude, requiring each listener to observe how many times that motive occurs in the course of the piece. When the playing is done, ask each one in turn to state

how many times the motive was repeated in the course of the work. It will be found that a majority of the class will have succeeded in recognizing the motive at most of its repetitions. It will then be well to play another motive, and then go through the work again, in order to see how many times that one occurs.

Take next, *e. g.*, the Bach Two-part Invention in F, No. 8, and play it first for "Thematic or Lyric?" Then define clearly the first motive, and go through the piece, the pupils meanwhile listening to discover how many times that motive occurs *in the right hand alone*; then go through it again, to see how many times the same motive occurs in the *left hand alone*. The object of this exercise is to lead the pupils to attend to the left-hand part, as well as the treble. If there is time, it will be well to play through the Schumann Novellette in B min., for the pupils to count the number of times the leading motive occurs in it.

Play again eight measures of the *Adagio* from Sonata Pathetique, in order to show that in lyric music there is generally a flowing melody and accompaniment, and that the leading melody is not to be found in the bass or intermediate parts, as in most of the examples of thematic music thus far introduced.

6. Lyric music is founded on the people's song. It is simple, natural music. Thematic music represents a more active musical life, and was primarily derived from the dance. Excitement finds expression mainly through thematic music; repose through lyric.

MUSICAL ILLUSTRATIONS OF SECOND LESSON.

1. The Schumann Novellettes in E (op. 21, No. 1) and B min. (op. 99)
2. Adagio from Beethoven's Sonata Pathetique.
3. Bach's Prelude in B min., No. 24 in Vol. II of "Clavier."
4. Bach's Two-part Invention, No. 8.

LESSON THIRD.

ON CADENCE.

7. A cadence is a formula of chords leading to a close.

Thus, *e.g.*, in the key of C:

Ex. 1.



So in the key of Eb:

Ex. 2.



(Play also in several other keys.)

Besides this, which is called a *Complete* cadence, there are other cadences, the most common varieties of which are the Half Cadence and Plagal Cadence. The latter is the well known "Amen" cadence of church music. For example, play No. 1, above, and conclude with the following two chords, added:

Ex. 3.



This is also called the *Church Cadence*.

8. The complete cadence is used to mark the close of periods and important divisions in musical compositions.

Listen now to the *Adagio* from the first Beethoven Sonata, and when I play a cadence, say "cadence." At the end of the first phrase there is a "half-cadence." (Play it.) Those who are able may also point out the half-cadences.

Play also *Adagio* from Sonata Pathetique; also, Schubert Menuetto in B min., and, finally, the *Adagio* in E from Beethoven's Sonata in E min., op. 90.

If there is any difficulty in the pupils recognizing the cadences in

these works, it will be well to introduce two or three pieces of church music, for further practice in recognizing cadences.

Point out, also, the cadences in the Bach Invention in F, No. 8, the Invention in C, No. 1, and the Fugue in G min., first volume of "Clavier."

MUSICAL ILLUSTRATIONS OF THIRD LESSON.

1. Adagios from Beethoven's Sonatas, No. 1 in F, op. 2, and op. 13 in C min.
 2. Adagio from Beethoven Sonata in E, op. 90.
 3. Schubert Menuetto in B, op. 78.
 4. Bach's Inventions in F (No. 8), and C (No. 1).
 5. Bach's Fugue in G min. (No. 16), from "Clavier," vol. 1.
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LESSON FOURTH.

IMITATIVE AND FUGUE FORMS.

9. Imitation in music takes place when a second voice exactly repeats a melody or phrase already heard in another voice.

The term "voice" here means voice-part. Observe, *e. g.*, the Bach Invention presently to follow, and you will perceive that it has only two voices, a bass and soprano. It is in strict style, to the extent that each part or voice contains no chords. Each part might be sung by a single voice; and two singers, a bass and soprano, could sing the whole piece.

Listen now to the right hand alone, and point out the end of the first phrase. It is:



The first eight notes form the subject for imitation. Throughout the first period the treble leads, and the bass afterwards imitates. In the seventh measure the second period begins, and the left hand leads. (Plays.) Listen and see how many times the bass imitates the treble throughout this piece. (Seven times, viz.: in measures 1, 2, 15, 16, 17,

18, and 20.) Listen again and see how many times the treble imitates the bass. (Four times.)

Listen now to the Eighth Invention, and see how many times the treble imitates; also how many times the bass.

The subject of the Fourth Invention is this:

Ex. 5.



Listen as it is played through, and tell me how many times this subject is repeated. (Plays.)

10. A fugue is a composition in which one voice announces a subject or theme, which is taken up in turn by the other voices, each one entering after the previous has completed the subject.

In fugues the imitating voice does not enter upon the same degree as the antecedent, nor on the octave of it, as in most of the examples so far given; but replies in a different key, according to certain rules characteristic of this form of composition. The voices not performing the subject play complementary parts, called counter-subjects. As a first example, listen to the following fugue in G minor, from Bach's "Well-tempered Clavier." The subject is:

Ex. 6.



How many times is this melodic figure repeated in the course of the fugue? (Plays.)

Are fugues thematic or lyric?

Listen now to the Menuetto from Beethoven's Sonata in E_b, op. 31. Is it thematic or lyric? Observe the imitation at the beginning of the second period.

Hear also the Scherzo from Beethoven's Sonata in C, op. 2. Is this lyric or thematic? Is it imitative or not?

Hear also Schumann's Spring Song. Observe the imitation in measure 18, where the alto imitates the soprano motive in the seventeenth measure; also in measures 23 and 24, where the tenor imitates

the soprano phrase of the previous two measures. (In playing, bring out these imitations by sufficient accentuation.)

MUSICAL ILLUSTRATIONS.

1. Bach's First, Fourth, and Eighth Inventions.
 2. Bach's Fugue in G min., Clavier.
 3. Menuetto from Beethoven Sonata in Eb, op. 31.
 4. Scherzo from Beethoven's Sonata in C, op. 2, No. 3.
 5. Schumann's Spring Song, from "Album for the Young." (No. 15).
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LESSON FIFTH.

OF COUNTERPOINT AND THE CONTRAPUNTAL SPIRIT.

11. The term "counterpoint" means, in general, any new voice-part added to one already existing.

In a very rudimentary use of the term, it would be permissible to describe the bass of an ordinary people's song, like "Hold the Fort," as a counterpoint, though, to be sure, it is a very poor one. The idea of counterpoint carries with it not only the construction of an additional voice to one already existing, but of an *independent* and *individually distinct* voice, and not of a mere natural bass. Thus, *e. g.*, observe the bass of "Hold the Fort." (Plays.) You perceive that the bass has properly no melody or movement of its own, but is all the time concerned with furnishing a proper foundation to the chords. Take now, on the other hand, Ewing's air, "Jerusalem the Golden." (Plays.) Observe the bass, how freely and independently it moves, and to what interesting harmonies it gives rise. How much more inspiring than the monotony of "Hold the Fort!" The bass of Ewing's "Jerusalem the Golden" is contrapuntally conceived.

Observe, again, this Gavotte of Bach's; it is in D (from a violin sonata). In this, properly speaking, we have little counterpoint.

Listen now to the following: It is Bach's Gavotte in D min. from one of his *suites*. Notice the bass, and you will find that it has a steady rhythmic motion of eighth notes. This bass has what is called "a contrapuntal motion," and of that variety called "two against one," that is, every melody note has two notes in the counterpoint.

Again, observe this Invention of Bach's, in E minor. In the first part there is no contrapuntal motion; but with the second period it begins. Observe. (Also referred to in the next lesson.)

Listen now to this church tune, "Dennis." Is it contrapuntal or not?

Listen to this Chorale. Is this contrapuntal or not? If contrapuntal, in which part does the counterpoint lie? (It may be proper to say that the counterpoint in this piece is of the kind called "note against note," with occasional "passing" notes; and that the principal counterpoint is the bass.)

Observe, again, the Bach Invention in E min., No. 7, in the Three-part Inventions. In the first thirteen measures there is not what is called a "contrapuntal motion." In the fourteenth measure such a "motion" begins in the bass, and from that point onwards for twenty-three measures there is a contrapuntal motion of sixteenth notes, interrupted only by the omission of a single sixteenth note at the beginning of its twelfth measure. The motive is transferred from one part to another; for four measures it runs in the bass, then for five measures it alternates between the soprano and alto; it is then transferred to the bass for four measures; the soprano retains it during the remaining ten measures. In listening to this, one should also observe that the leading motive of the piece is constantly transferred from one key to another, and one voice to another.

Counterpoint gives dignity to a music-piece. It does this because it displays *intelligence*, and that in such a way as to heighten the musical quality of the piece.

MUSICAL ILLUSTRATIONS.

1. Hold the Fort. (Any other popular song will do as well, *e. g.*, Dr. Lowell Mason's "Work, for the Night is Coming.")
2. Ewing's "Jerusalem the Golden."
3. Gavotte in D, Bach. (Arranged by Dr. Wm. Mason.)
4. Gavotte in D min., Bach. (Pieces Favoris, Bach. Edition Peters.)
5. Bach's Three-part Invention in E min., No. 7. (Peters.)
6. Church Tune, "Dennis."
7. Chorale, "St. Paul," "Sleepers, Wake."

LESSON SIXTY.

VARIATIONS.

The lesson to-day begins with the following air from the Andante of Beethoven's Sonata in G, op. 14. This will be played twice in order to fix it in your memory. (Plays twenty measures.)

Observe now the following strain and see if it has any resemblance to the previous. (Plays the next ensuing twenty measures.)

In what respect is this like the air at beginning? Listen now to the harmony of the first eight measures. (Plays as before.)

Hear also this, the harmony of the first eight of the sixteen measures last played.

Ex. 7.

It will be seen that they are exactly the same, except that the melody is now in a middle voice.

Observe now the melody of the first eight measures. (Plays again eight meas. of air.) And the melody of the eight measures played afterwards. You perceive that the melody is the same, although in the latter case it is assigned to the tenor. The accompaniment, however, is considerably elaborated, and comes above the melody; the time also is cut up into half and quarter beats. We have here a *variation in the form* of the air. The melody and harmony are the same; merely the form of them is changed without imparting any essentially new meaning to the air. Observe now the second variation of the same air. (Plays.) In this you hear the melody in the soprano, but entering always on the half-beat. When it is played on the beat you at once recognize it. (Plays air in simple form.) This, also, as you see is merely a *variation in the form*. The harmony and melody are the same as before, and there is therefore no new meaning except such as is derived from or denoted by the increasing animation and complexity of rhythmic motion.

The next variation is a little more elusive in character. It begins:
Ex. 8.



When played softly the melody is not distinctly perceived, but seems to be looking out at us through a veil. If the upper notes of the right hand part are played alone (as indicated by the accent marks,) it is at once perceived that we have here the melody in its original form. Here also the melody and harmony are unchanged, and here again, consequently, we have no essentially new meaning.

Consider now the following air from Beethoven's Sonata in A flat, op. 26. (Plays air.) Observe now the first variation. (Plays.) Here we have a more decided departure from the original. The harmony remains the same; enough of the melody remains unchanged to enable the listener to refer it to the air just heard as its source. Still it is in several respects a new air.

The second variation makes a still wider departure. (Plays.) Here you observe that the melody is cut up into repeating notes, and placed in the bass. In the third variation the key is changed to the minor of the same name, and the original harmonic figure is carried out in syncopation, producing a distortive effect, not unlike that of viewing your face in a bad mirror. In the fourth variation we have the air transformed into a *scherzo*, a playful movement, as different as possible from the repose of the original air. The fifth variation, again, brings back the original air, but much ornamented.

In both these sets of variations is to be observed the same law of progression, namely, *from the simple towards greater variety and diversification*. The coda at the end of the last set was for the purpose of conducting the movement back again to a natural repose.

These variations in the last set (A flat, op. 26) are of a different kind from those first examined. In these not only is the form of the original air diversified, and in that way varied, but the variations are of such a nature that they have the effect of imparting or bringing out a new meaning in each variation. Beethoven was the great composer of this form of variation.

Let us examine another set of variations by Beethoven, his Eight

Variations on the theme "Une Fièvre brûlante," by Gretry, found in the volume of "Beethoven's Variations." Each one of these is to be compared with the theme until its construction is obvious, and its relation to the theme plainly understood. Another example of formal variations is to be found in the Andante and variations of Beethoven's Sonata Appassionata, op. 57. (Bülow's edition.) See also Mozart's variations in A, in one of his sonatas (No. 12, Peters' edition).

12. A variation of an air is an amplification of it, or unfolding, by means of auxiliary notes, rhythmic devices, changes of movement, etc., yet in such a way as to leave resemblance enough between the theme and variation to indicate their relation.

In order to do this and yet allow the varying to be carried to the full extent of the composer's genius, it is usual to arrange the series of variations progressively according to their elaboration, the simplest first.

13. Variations are of two kinds, *Formal* and *Character*. In the former the air or theme is elaborated without changing its original meaning or expression. Of this kind are the Beethoven variations in C and D \flat (Nos. 1 and 5, below). Character variations change the original *character* or expression of the melody, as was seen in the Beethoven variations in A \flat .

LIST OF ILLUSTRATIONS.

1. Andante from Beethoven's Sonata in G, op. 14, No. 2.
2. Air and Variations in A \flat , from Sonata, op. 26.
3. Variations on Gretry's "Une Fièvre brûlante," Beethoven.
4. Air and Variations in A, No. 12 of Peters' ed. of Mozart's Sonatas.
5. Andante and Variations from Beethoven's Sonata Appassionata.

LESSON SEVENTH.

RHYTHMIC PULSATION AND MEASURE

14. Rhythm means "measured flow."

Music is measured by a pulsation which goes entirely through the movement at the same rate of speed, like the human pulse. This fundamental rhythmic pulsation is commonly expressed by the accompaniment. Observe now the accompaniment of this little waltz. (Plays left-hand part of the first Schubert waltz.) Beat with your hands on the table before you, the same pulsation while I play.

Mark the pulsation in the example I now play. (Plays No. 2, in the list.)

In the same manner mark the pulsation in the example, I now play. (Plays a polka, No. 3, or any other convenient one; but not too fast. Be sure that it sounds here like four beats in the measure.)

These pulsations are grouped by means of accents into groups called *measures*.

There may be two, three, four, six, nine or twelve pulsations in a measure. Observe now the following, mark the pulsations and the accents, and tell me how many pulsations there are in a measure. (Plays No. 1, again. Be sure that every measure has a decided accent.)

Observe the following: (Plays No. 4.)

How many pulsations are there in a measure in this example? (Plays No. 5.)

Mark the pulsation in No. 6. (Plays.)

Observe now the measures in the same. (Plays again.) How many pulsations were there in a measure? (If not correctly answered, repeat the example and accent a little more.)

Observe the pulsation in this example. (Plays No. 7.) This admits of being understood in two ways: If played slowly it sounds like six pulsations in a measure. (Plays.) If played more rapidly and accented a little differently, it sounds like two triplets in the measure, and you naturally beat it as if there were two pulsations in a measure. (Plays.)

Observe the pulsation in this example. (Plays No. 8.)

Observe now the measures and tell me how many pulsations in a measure. (Plays again.)

Mark the pulsation in this example. (Plays No. 9).

How many pulsations in a measure? (Plays again if necessary.)

Observe the pulsation and the measures in this example. (Plays No. 10.)

Observe further that the same pulsation runs through an entire movement. (Plays No. 11, the class marking the pulsation by a motion of the hand for each pulse, paying no attention to the measures.)

NOTE:—There are two opinions in regard to the ultimate nature of measure, one holding it to be "a portion of time," the other "a group of pulses." The true conclusion would seem to be that measure in music is "portion of time" manifested by means of pulses and accents. Measure is the precise analogue of *foot* in poetry. Poetic quantity is also related to time. We ourselves, and every thing that we know by our senses or think of under sense-forms of thought, are related to time or space. Music is related to time, and so is meter. The time of music is in the rhythmic pulsation, measure, and rate of movement. And so measure in its ultimate nature is certainly *time*; but time is not measure until it becomes recognized as such through the rhythmic pulsation and accent: and therefore it is sufficiently correct for musical purposes to think of measure as pulse-grouping, as is here done.

LIST OF ILLUSTRATIONS.

1. The First of the Schubert Waltzes.
2. Schumann's *Nachtstücke* in F, op. 24, No. 4.
3. A Polka, e.g. Karl Merz's "Leonore Polka."
4. The Waltz from Weber's "Der Freyschütz." (Any other quick waltz will do as well.)
5. Schubert's Menuetto in B minor.
6. Two strains from the Schumann *Nachtstücke* in C, op. 24, No. 1.
7. "The Carnival of Venice."
8. Chopin Polonaise in A.
9. Sixteen measures of the Adagio in Sonata Pathétique.
10. Thirty-two measures of Rondo in same sonata.
11. Allegro from Sonata in F, op. 2, No. 1, Beethoven.

LESSON EIGHTH.

MEASURES AND RHYTHMIC MOTION.

Begin this lesson by recapitulating enough of the previous one to refresh the memories of the class concerning measures. Use, if convenient, other examples, only be sure to select at least two, each, in double, triple and common time.

15. A rhythmic pulsation may be called a *rhythmic motion*, and, when satisfactorily completed by an accent, is called a *Rhythm*.

(Plays here a scale in common time, like that in "table A," in Mason's Pianoforte Technics.)

The rhythmic motion may be twice as fast as the pulsation. Thus, e.g., the *Adagio* in Beethoven's Sonata Pathetique is written in 2-4 time with a pulsation of sixteenth notes. The effect is as if you were to count four in a measure and each pulse had two notes. (Plays.) Counting four in a measure, the motion here is a half-pulse motion.

Example nine of the previous chapter had the same kind of motion. Observe the bass, and at the same time count the time aloud while I play. (Plays.)

Observe now the first nineteen measures of Beethoven's first sonata, example eleven of the previous chapter. Mark the pulsations and measures, and tell me whether it is a pulse-motion or a half-pulse motion. (Plays. This must be repeated until the pupils are conscious of the quarter-note motion which is unmistakable in the first nine measures, and strongly implied in the first nineteen.)

Observe again how the motion changes in the twentieth measure. (Plays again from the beginning through to the double bar.) From the twentieth to the forty-first measure there is what sort of a motion? ("Half-pulse." But play it until they observe it.) What kind of a motion begins at the forty-first measure? (Quarter-pulse. Plays it.)

Observe now example five, especially in regard to the change of motion. What sort of a motion has it at beginning? (Plays, "Pulse-motion.") Where the motion changes, raise your hands. (Plays again. "Half-pulse" motion begins in tenth measure of the second period.)

Observe the trio of the same. What sort of a motion has it? (Plays.)

LIST OF ILLUSTRATIONS.

1. Scale of C or G in 4s (rhythm completed).
 2. Adagio from Sonata Pathetique.
 3. Rondo of same Sonata.
 4. Allegro from first Sonata.
 5. Menuetto from Beethoven's Sonata in F min. (op. 2, No. 1).
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LESSON NINTH.

MEASURES, RHYTHMIC MOTION AND MOTIVIZATION.

In the examples of the previous lessons we have observed in every piece a rhythmic pulsation carried through the piece at a uniform rate; and in connection with this a full-pulse, half-pulse or other rhythmic motion, which changes several times in the course of a piece, being generally quicker towards the last.

Thus, *e. g.* observe the first eight measures of Pauer's "Cascade." What is the pulsation? What the motion? (Observe the half-pulse motion in the bass.) (Plays.)

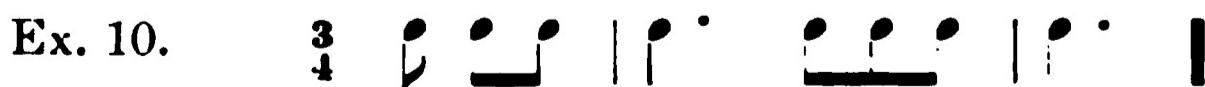
Observe now that the melody has a certain definite motivization of its own. Its rhythm is



This rhythmic figure is repeated over and over. Observe now the rapid motion that begins after the theme is completed. Here we have an eighth-pulse motion in the fine work, a half-pulse motion in the bass, and a full-pulse motion in the melody. (Plays.)

Observe the combination of measure-pulses, rhythmic motions and motivization in the Bach Invention in E min. In the first thirteen measures there is a half-pulse motion, except the fifth measure, which has a quarter-pulse motion. (Plays, the pupils marking the measure-pulses by motions of the hand.)

Along with this is the melodic subject which runs through the piece. Its rhythm is



At the fourteenth measure a quarter-pulse motion begins in the counterpoint and continues for twenty-three measures. (Plays.)

Again, take the Allegro of the sonata (No. 3, on the list of this chapter). This is in 6-8 time and has the effect of two pulses in a measure. Throughout the first twenty-four measures there is a triplet (or "third-pulse") motion transferred from bass to treble, and back again, but not interrupted. (Plays twenty-five measures.) From there to the thirty-ninth measure there is no uniform motion, but two different rhythms alternately appear. (Plays.) From the thirty-ninth to the fifty-ninth the triplet motion appears again. At this point the triplets disappear and we have a full-pulse motion for eight measures.

Observe, again, the rhythm of this polonaise. (Plays the Chopin Polonaise in A, No. 4, of the list.) Here we have a three-pulse measure, with half and quarter-pulse motion.



At the entrance of the second subject (in D maj.), the rhythm of the melody changes to this figure.



Rhythm is the primary element in a motive, and is in fact that to which it owes its name of motive, or mover.

A conspicuous example of rhythmic uniformity carried through almost an entire long movement is afforded by Beethoven's *Allegretto* in the Seventh Symphony, which moves in this figure.

Ex. 13.



It will also be useful to study the manner in which rhythmic characterization of subjects is managed in long movements generally; as e. g. in any of the binary and ternary forms analyzed in the second part of this work. (See Lessons Thirteenth and Fourteenth.)

LIST OF ILLUSTRATIONS.

1. Pauer's Cascade.
2. Bach's Invention in E min. (Three-part, No. 7.)
3. Allegro of Sonata in E flat op. 7, Beethoven.
4. Chopin's Polonaise in A.

PART SECOND.

LESSONS IN MUSICAL FORM.

LESSON, TENTH.

THE ELEMENTARY FORMS. CLOSED FORMS. VAGUE.
PERIOD-GROUPS.

16. A Form in music is a period, or group of periods belonging together; or possibly belonging together only to the extent of being connected with each other, and more or less contrasted with a following homogenous and well-closed period group.

By "well-closed" is meant "fully and decidedly closed." Thus for example, observe the following three waltzes of Schubert. (Plays the first three numbers in Schubert's Danses.) The first has for its leading motive this:

Ex. 14.



This motive occurs six times in the first two periods. The second has for leading motive this:

Ex. 15.



This occurs five times in two periods. Analyze the third in the same way.

Observe, again, that the first waltz begins and ends in the key of A flat. So also the second and third. The cadences are complete and satisfactory. This will be better observed by playing the accompaniment alone.

Observe, further, that the first two periods are intimately connected by reason of the predominance of the same leading motive in both. So also are the two periods of the second waltz. Two of these periods together, make "a form." The two periods in each form are homogenous, because in the same key and having the same ruling motive. Each form is a "closed form" because it concludes in its own principal key and is shut off from the following periods by the entrance of new motives and a new movement.

Again, listen to the first twenty measures of Beethoven's first sonata, in F min. op. 2. (Plays.) Mention the periods. There are two of them. The first ends in the dominant of the principal key, in the eighth measure. The second begins with the same leading motive, but immediately forsakes it, and builds with the second motive of the first period. The first period begins in F minor, and ends with the dominant of it. This is a half-cadence, and denotes incompleteness. The second begins in C minor, and finally ends in E flat, as the dominant of A flat, the key of the next-following period. The first period is the principal subject of this sonata, and is not a "closed form." The second period is modulatory or transitional, and is designed to lead across to the introduction of the second principal subject, which enters at the last beat of the twentieth measure.

Take, again, the Adagio of this same sonata. Observe the periods of the first sixteen measures. (Plays.) Here, again, we have two periods. They are homogenous, because the second period concludes with the principal motive of the first, and in the same key. Both periods begin and end in F major. They are sharply cut off from the next following periods, because these latter begin in a new key and with new motives. These first sixteen measures, therefore, form a homogenous period-group of two periods, which unite to make "a closed form." The next following fifteen measures also contain two periods. The first one has eleven measures. It begins in D minor. It ends in C major. It is followed by an abridged period of four measures, or perhaps better, an independent section of a transitional character. These two periods are not homogenous, their modulatory structure is vague, and therefore they do not unite to make a form.

Observe now the Menuetto of the same sonata. (Plays.) How many Periods have we? (Plays.) The first subject has this motive. (Plays motive of Menuetto.) When the form is complete and a new one enters, say "Form." (Plays.) Class listens and says "form" as the forty-first or forty-second measure is begun. The three periods in these forty-one measures should then be examined again in order to

discover whether they unite to make a homogenous period-group, and a closed form. The *trio* may then be examined in the same way.

Examine in the same way the first sixteen measures of the *Adagio* of Sonata Pathetique. Then the next following twelve measures. Then the eight measures following this (the repetition of the theme.) And the fourteen measures following this. All these are period-groups, more or less homogenous.

Take next the first seventeen measures of the Finale of the same sonata. This also is a closed form.

It would be well to introduce also a *salon* piece, as, e. g., Wollenhaupt's Whispering Winds, the pupils watching for new subjects, and pointing out the ends of the closed forms. Mason's Danse Rustique is another good example.

MUSICAL ILLUSTRATIONS.

1. The first three of Schubert's Danses. (Peters' Ed., No. 150.)
 2. Part of first movement of Beethoven Sonata, op. 2, No. 1.
 3. Part of the Adagio of the same.
 4. Menuetto of the same.
 5. Part of the Adagio of Sonata Pathetique.
 6. Part of Finale of the same.
 7. Salon Pieces, such as Wollenhaupt's "Whispering Winds," and Mason's "Danse Rustique."
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LESSON ELEVENTH.

FURTHER EXAMINATION OF OPEN AND CLOSED FORMS.

In the previous lesson Closed Forms were the subject of our examination. In opposition to the term "closed," we might apply to imperfectly closed period-groups the term "open," although the expression "open form" is to a certain extent a solecism. If, now, we listen attentively to the period-group immediately following the double-bar in the principal movement of a sonata, we shall find it to consist of from two to four or five imperfectly closed periods, freely modulating. (Plays fifty-seven measures in E minor, *Allegro molto e con brio*, of first movement of Sonata Pathetique.) Now observe the first part of the same movement. (Plays.) We see that this contains two distinctly marked forms; and that the part following the double-bar is in reality a free-fantasy on certain leading motives out of the first part.

Again, observe the Impromptu in A flat, (op. 29,) of Chopin. (Plays.) Of how many closed forms does this consist? Analyze the

first form into its periods. (Plays again, and again until successfully analyzed.)

Observe the Schumann Novellette in E, No. 7, op. 21. (Plays.) Of how many closed forms does this consist? (Plays again.)

NOTE.—It may be well to remark that this work consists of three forms, the melody in the middle (in A maj.) being the second, and standing between the other two.

Examine now the Bach Gavotte in D minor, No. 3 in Bach's "Pieces Favoris." (Plays.) Listen again and point out the periods. (Plays.) Does this consist of one form or more than one? (One, since the same motive prevails throughout the movement.)

Observe now the Gavotte in D, immediately following the previous. (Plays.)

This, as you perceive, is composed on the same motive as the previous, but in a major key, whereas that was in minor. This also constitutes a single "closed form."

Observe now the first Mendelssohn Song without Words. (Plays.) Define the periods as I play. (Plays again.) How many forms have we in this? (Ans. One form, of three periods.)

We have thus discovered that a long piece of music may consist of several shorter forms.

17. A piece consisting of a single form is said to be in "Unitary Form," whether of one, two, three, or four periods.

Generally a unitary form will contain not more than three periods, the first and last of which at least must be homogenous with each other.

Examples of unitary forms are numerous and owing to their brevity easily recognized.

Single church-tunes are one-period unitary forms.

Examine Schumann's "Traumerei; Also the "Entrance" and "Wayside Inn" of the Forest Scenes, op. 82, Nos. 1 and 4. Also Mendelssohn's "Hunting Song." Test them separately and repeatedly for (1) periods, (2) homogeneity of periods, and (3) for close of forms.

MUSICAL ILLUSTRATIONS.

1. Extract from Allegro of Sonata Pathetique.
2. Impromptu in A flat, op. 29, Chopin.
3. Schumann Novellette in E, No. 7, op. 21.
4. Gavotte in D min. from Bach's "Pieces Favoris." (Peters' Edit., No. 221.)
5. First Song without Words. Mendelssohn.
6. "Traumerei" Schumann.
7. "Hunting Song." Mendelssohn.

LESSON TWELFTH.*

IRREGULAR PERIOD-FORMS AND PERIOD GROUPS.

The natural length of the simple period is eight measures in slow or moderate time, and sixteen in quick time. But in good writing these lengths are constantly varied by shortening, extending, etc., to such a degree that period-lengths of forty or fifty measures are sometimes found.

The true way to distinguish periods from each other is by their *motives* and the relation of Antecedent and Consequent.

The simple period consists of two similar sections (or halves) standing in the relation of antecedent and consequent.

Each of these sections, again, consists in general of two phrases, making four phrases in the period. As a rule two of these phrases are entirely or very nearly alike, and the other two correspond or answer to each other, having a similar rhythm, but different harmony and melody.

Thus, (Beethoven),

Ex. 16.

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In the same manner analyze the first eight measures of the *Adagio* in the Beethoven sonata in F, op. 2, No. 1. Also the first eight measures of the *Adagio* of Sonata Pathetique. This is the simplest form of period. The first eight measures of the Beethoven sonata in G, op. 14, No. 2, afford an example of a period in which the antecedent contains the same phrase twice repeated; and a consequent entirely different.

*This Lesson may be omitted at the dictation of the teacher.

The *Antecedent* in the period is the part that asks a question; it presents the subject in an incomplete form. The *Consequent* completes the form, answers the question, and so forms an equipoise to the antecedent. It does this by (1) completing the rhythm (*i. e.*, by filling up the natural number of eight or sixteen measures,) and (2) by returning to the tonic. Thus in the example above, No. 16, the first section leads to the dominant; the second returns to the tonic.

Sometimes the period does not return to the tonic, but leads off to some foreign key. In that case the period is incomplete, and is either of a transitional or a modulating character, or else is intended to be properly finished at some subsequent appearance of the same subject. An example of this kind is found in the first eight measures of Schumann's *Aufschwung*, where the antecedent is in F minor, and the consequent concludes in A flat.

Periods are extended to nine, ten or twelve measures, by prolonging the cadence, or by inserting matter just before the point where the cadence was expected.

A complex period is one in which the antecedent is repeated, usually in a higher pitch, thus intensifying the feeling of expectation and making the consequent more satisfactory when it does come. An example of this is found in Schubert's Sonata in C. Thus:

Ex. 17.

One of the most remarkable examples of this kind is a period in Chopin's Scherzo in B flat minor, op. 31, (beginning with the sixty-

fourth measure) which extends to fifty-three measures, the antecedent being repeated four times: viz., in G flat, A flat, D flat, and in D flat in octaves. It may be proper to add, however, that many would regard this passage as in reality consisting of two periods, the first ending with the first consequent. It is a question of names merely, the last antecedent and consequent having precisely the same content as the first, additionally emphasized by means of the octaves.

A period-group is a succession of periods on the same motives (as in unitary forms) or on different motives, as in transitional periods and the "elaboration" of sonatas. (See Chap. VI.) These parts of composition may be easily studied by the student privately, using the Ditson reprint of the Bülow (Stuttgart) edition of the Beethoven Sonatas.

For our present purposes it is enough to be able to recognize the principal subjects in extended movements. Ability to follow the treatment of transitional passages and elaborations is a more mature accomplishment.

LESSON THIRTEENTH.

BINARY FORMS.

18. A Binary Form is a form composed of two unitary forms, which may or may not be connected by means of intervening passages or transitional periods. The two forms uniting to compose a binary form, stand in the relation of Principal and Second. The Principal stands at the beginning, and is repeated after the Second. Thus the Principal occurs twice; the Second once. This is for the sake of unity.

This is the form, *e. g.*, of the Menuetto of the Beethoven Sonata in F min., op. 2, No. 1. (Plays until the class clearly perceive the construction.)

In the older forms of this kind we sometimes find the Second composed from the same motives as the Principal, but changed from minor to major, or *vice versa*. Bach's Gavotte in D minor is an example of this kind. (Plays as many times as necessary.)

Observe also the Menuetto by Schubert, in B minor, op. 78. (Plays, as before.)

In both these cases the Second comes in what is sometimes called a milder form than the Principal, and is of a softer and less pronounced character. In this form it is called a *trio*, probably because in the olden time these parts were performed by a smaller number of instruments.

Observe also, the Chopin Polonaise, in A, op. 40. (Plays until the class perceive this form.)

In other cases, again, the Second is of a more animated character. Observe the Adagio from Beethoven's first sonata. (Plays.)

Sometimes the Second is not so distinctly a unit as the Principal. This is the case, e. g., in the Largo of Beethoven's second sonata. (Sonata in A, op. 2, No. 2.) (Plays.)

Binary forms are frequently extended by a Coda composed of new material, put in after the repetition of the Principal in order to lead more satisfactorily to a close. Such an example we have already in the Largo last played. Observe again, the Scherzo from Beethoven's Sonata in C, op. 2. No. 3. (Plays, and repeats, until the class successfully analyzes it.)

Very many popular pieces are in this form. For example, Wollenhaupt's "Whispering Winds." (Plays.) The first page is introduction. The next four constitute the first form, the Principal. The part in six flats is the Second. Then the Principal occurs again, but in an abridged form. This is followed by a new strain serving as Coda, or conclusion.

Observe also Chopin's little waltz in D flat, op. 64. (Plays.)

Also the Chopin Impromptu in A flat, op. 29. (Plays.)

The Chopin Scherzo in B flat min., op. 31, is another example of this form.

LIST OF ILLUSTRATIONS.

1. Menuetto, Beethoven's Sonata in F, op. 2.
2. Bach's Gavotte in D min. (Peters' Ed. Bach's Favorite Pieces, No. 221.)
3. Menuetto in B min. Schubert, op. 78.
4. Chopin Polonaise in A, op. 40.
5. Adagio from Beethoven's Sonata in F, op. 2.
6. Largo, from Beethoven's Sonata in A, op. 2, No. 2.
7. Scherzo, from Beethoven's Sonata in C, op. 2, No. 3.
8. Wollenhaupt's "Whispering Winds."
9. Chopin's Valse in D flat, op. 64.
10. Chopin's Impromptu in A flat, op. 29.
11. Chopin's Scherzo in B flat min., op. 31.

LESSON FOURTEENTH.

TERNARY FORMS.

19. Any musical form consisting of three distinct unitary forms, is called *Ternary*.

Observe, *e.g.*, the following: (Plays Adagio of Sonata Pathetique.) The first subject is this: (Plays eight measures.) The second is this: (Begins in seventeenth measure and plays seven measures.) The third subject is this: (Plays fourteen measures in A flat minor, beginning after the repetition of the Principal, which ends in the thirty-sixth measure.)

These subjects we will designate as Principal, Second and Third. Observe now when I play the movement through, and as I begin each subject, say "Principal," "Second" or "Third," as the case may be. (Plays.) Observe again the character of the different movements. The Principal is a pure lyric; the Second is much less reposeful; the Third, again, is lyric, but the triplet motion in the accompaniment evinces an excitement such as we do not find in the Principal. Observe again while the movement is played through from beginning to end, and see how many times each subject occurs. (Plays. The Principal occurs three times, the Second and Third once each.)

This movement is type of a rare class, namely, of a slow movement in ternary order.

Another example of ternary form is to be found in No. 2 of Schumann's Kreisleriana. This work consists of a Principal, the first thirty-seven measures. First Intermezzo, or "Second," twenty-six measures; Principal, thirty-seven measures. Second Intermezzo, or "Third," fifty-four measures; Transitional matter bringing back the Principal, and the conclusion of the whole, forty-seven measures.

20. The most common form of this order is the Rondo, or round, a form deriving its name from its returning to the same theme, circularwise, after every digression.

Observe, *e.g.*, the following. (Plays two periods, seventeen measures of the Beethoven Rondo in C, op. 51.) This is the Principal.

Then follows a transition of seven measures, leading to the key of G. (Plays.) Then the Second in G, ten measures. (Plays.)

This is followed by the "return," a series of passages leading back to the Principal. (Plays nine measures.) Then follows the Principal shortened to eight measures. (Plays.) Here enters the Third subject in C minor. It consists of three periods: First, eight measures; Second, seven, and Third, six. Twenty-one in all. (Plays.)

This is followed by a transition of three measures, the Principal in A flat, thirteen meas., and passage of three meas. leading back to the Principal in C, shortened to thirteen measures, followed by the conclusion, thirty-one measures. (Plays.)

Thus we see that the primary elements of this Rondo are three. The Principal, (Plays eight meas.,) the Second, (Plays ten meas.,) and the Third, (Plays eight meas.) Everything else in the Rondo is subordinate to these three leading ideas. These, again, are subjected to the Principal, which by its four recurrences impresses itself upon the attention as the principal idea of the work.

Observe again these three ideas. (Plays them again.) Now let us see if you know them when you hear them. (Plays the first three or four measures of each several times in various orders until the class easily recognize them.)

Observe now while I play the entire work through and designate the leading ideas as "Principal," "Second" and "Third" as they appear. (Plays, the class responding.)

Still further exercise in this form may be had by treating other pieces in the same way. In order to save space, the work is not given here entire, but only the analysis.

Thus, another example is the Rondo from Beethoven's sonata in C, op. 2, No. 3. Its plan is: Principal and transition twenty-nine measures; Second and transition thirty-eight; Principal and transition thirty-four; Third, in F, much elaborated, seventy-eight; Principal thirty-seven; Second and transition thirty-five; Conclusion sixty.

(NOTE.—In treating a work so large as this, it is better to begin by playing separately the three principal ideas, and afterwards going through the entire work in the same manner as the preceding.)

The Rondo in Beethoven's sonata in A flat, op. 26, is another example.

Still another is the Rondo in Beethoven's sonata in B flat, op. 22. This work consists of Principal, (two periods, 9 and 9) 18 measures; transition 4; Second 9; transition (two periods, 9 and 9) 18; Principal 18; transition 5; Third, (four periods, 6, 17, 6, 10), 39; Principal 18;

transition 6; Second abridged, and transition 29; Principal 18; Coda (12 and 5) 17.

In the Rondo of Sonata Pathetique the Principal occurs *four* times.

The Rondo is founded on the people's song, and in its essential spirit is easy and rather cheerful.

LIST OF ILLUSTRATIONS.

1. Adagio of Sonata Pathetique.
 2. No. 2 of Schumann's Kreisleriana, op. 16.
 3. Rondo in C, Beethoven, op. 51. (Peters' No. 297.)
 4. Rondo from Sonata in C, Beethoven, op. 2, No. 2.
 5. Rondo in Ab, op. 26, Beethoven.
 6. Rondo in Bb, op. 22, Beethoven.
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LESSON FIFTEENTH.

THE SONATA PIECE.

We begin in this lesson the examination of the most important form known to instrumental music;—so important, indeed, that many theorists designate it the “principal form,” and say unqualifiedly that it is the type of all serious forms. This, as we shall see, is claiming too much for it, for there are in fact two primitive types, the people's song the type of the *lyric*, and the ancient binary form the type of the *thematic*.

The form we now take up is called the “Sonata-Piece,” or simply the Sonata-form, because it is this form which gives name to the three or four separate forms combined in the sonata.

Observe now this piece. It consists of three large divisions. The first part contains several distinct ideas, as thus: (Plays the following motives:)

Ex. 18.

The image shows three musical staves, each consisting of five horizontal lines. Staff (1.) starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth and sixteenth note patterns. Staff (2.) also starts with a treble clef, a key signature of one flat, and common time. It has a similar pattern of eighth and sixteenth notes. Staff (3.) starts with a treble clef, a key signature of one flat, and common time. It includes a sharp sign (F-sharp) on the fourth line of the staff. All staves end with a repeat sign and a double bar line.

(Plays then the first page of Beethoven's Sonata in F. op. 2, as far as the double bar.)

Observe again this entire page. (Plays again.)

Now listen to the following while I play, and tell me if you hear any motives you have heard before. (Plays fifty-two measures beginning at the double bar.)

Let us familiarize ourselves with the original motives. (Plays the motives Nos. 1, 2 and 3 in different orders until the class is able to name each one as heard "one" "two" or "three.") Now listen to these fifty-two measures again, and when either of these original motives occurs, name it "one," "two" or "three," according to which it is. (Plays then the part again, and very clearly, the class naming each motive as it occurs.)

Observe now the continuation of this movement. (Plays the remainder of the movement, from the re-entrance of the theme.) Does this resemble either of the two parts previously played? (Play again until the class discover that it is precisely similar to the first part.)

21. Thus we find our sonata-piece to consist of three parts, the third of which is like the first, and the second is a fantasia on the leading motives of the first. The fantasia is called the "Elaboration."

The first subject is called *Principal*; the next the *Second* (or by the Germans the *Song-group* or "lyric period"); the third, the *Close*.

Again observe this. (Plays the first part of Beethoven's Sonata in C minor, op. 10 No. 1, as far as the double bar.)

Listen again and designate the Principal, Second and Close. (This will prove a matter of some difficulty. The Principal ends in the thirty-first measure. The Second begins in measure fifty-six. The melodic passage beginning in measure thirty-two is really of a transitional nature. This will become plain by hearing several times the two passages; the transition, measure thirty-two to forty-eight, and the Second, fifty-six to eighty-six; it will then appear that the latter is a completely organized period, a consistent melody, whereas the former is merely a series of melodic and harmonic sequences. The part from forty-eight to fifty-five inclusive is a pedal-point. Measures seventy-six to ninety-four a continuation of the cadence of the Second. In measures eighty-six, etc., the motives of the Principal are recalled.)

The Elaboration should then be studied until its motives can be

referred to their origin in the first part of the work. The Elaboration ends at the fifty-third measure after the double bar; at that place a pedal point begins, lasting until the re-entrance of the theme in the sixty-third measure.

The Sonata-piece is of so important a character, including, as it does, the genius of all seriously composed music, that it will be well to return to the subject several times, at considerable intervals. On these occasions new examples should be taken up, for which purpose the following analyses are appended. The early sonatas in the Stuttgart edition (Ditson's reprint) as far as op. 53, are analyzed in respect to their form, and will be found very convenient for studies of this character.

The first movement in Beethoven's sonata in G, op. 31, has this plan: Principal in G, thirty measures; Passage fifteen; Transition proper twenty; Second, in B maj. and B min. (twenty-three and ten) thirty-three; partial conclusion thirteen. The Elaboration begins at the double bar, and for twenty measures handles the second motive of the Principal. It then takes up the "passage" figure out of the first part and carries that through to the forty-eighth measure, where the harmony remains stationary on the dominant seventh of the principal key. This is continued as a sort of pedal-point to the seventy-ninth measure, where the Principal is resumed.

The first movement of Beethoven's *Sonata Appassionata* contains four important ideas. The analysis of the whole movement is as follows:

Principal, F min. (sixteen and eight), twenty-four measures; Transition eleven; Second, and passage, in Ab, fifteen; partial conclusion (ten and five) fifteen. The Elaboration contains six periods. The first from the Principal, little changed, in E min., thirteen measures; then, the same motive capriciously handled, passing through E min., C min., Ab to Db, fifteen measures; third, transition, as before, little changed, sixteen measures; fourth, leading idea of the Second, capriciously evading a cadence and passing through Db, Bb min., Gb, B min., G, F min., fourteen measures; fifth, passage work on diminished seventh of E, seven measures; sixth, pedal-point on C, dominant of F min., the principal key of the work, thus leading back to the Principal which then follows, five measures. The Recapitulation closes with the conclusion very much extended. For whereas in the first part the partial conclusion had only two periods, fifteen measures in all, the full conclusion has no less than nine periods, and seventy-four measures, as thus: I. Same as in partial conclusion, ten. II. Partial conclusion extended, eleven. III. Motives from Second, seven. IV. Cadence work,

nine. V. Passage, nine. VI. From transition in first part, four. VII. From Second, nine. VIII. New matter, eight. IX. Pedal point to close, seven measures.

The Sonata-piece is sometimes used for slow movements, in which case the elaboration is less extended. An example of this is furnished by the *Adagio* of the sprightly Sonata in B flat, op. 22 of Beethoven. Its plan is this. FIRST DIVISION, not repeated: Principal, E flat, twelve meas.; transition, six; Second, B flat, nine; partial conclusion, three. ELABORATION: I, motive from principal, nine; II, seven. REPETITION: Principal, E flat, eleven; transition, eight; Second nine; conclusion, three.

Quite a number of the last movements in the Beethoven Sonatas are designated *Finale*. These are generally not Rondos, but precisely like the Sonata-piece, except that directly after the double bar there follows a third melody, called a Middle-piece (*Mittelsatz*) which takes the place of the Elaboration. An example of this is furnished by the Finale of the first Sonata of Beethoven, F min., op. 2. These movements may be distinguished from Rondos even by inexperienced students, by means of the double bar, which does not occur in Rondos.

The Sonata-piece is derived from the "Ancient Binary Form," which is the form of the Bach gavottes, courantes, etc. It consists of two parts, the first of which is repeated. In Courantes the first part is generally about three periods long, on the same or very slightly different motives. In the Sonata-piece these three periods have been expanded into separate subjects. After the double bar the original motives were worked up in the dominant of the principal key. This part has become the elaboration. A return to the subject in the principal key completed the movement, as in the Sonata-piece.

ILLUSTRATIONS.

1. First movement of Sonata in F, op. 2. No. 1. Beethoven.
2. First movement of Sonata in C minor, op. 10, No. 1. Beethoven.
3. First movement Sonata in G, op. 31, No. 1. Beethoven.
4. First movement Sonata Appassionata, op. 57, Beethoven.
5. *Adagio* from Sonata in B flat, op. 22. Beethoven.

LESSON SIXTEENTH.

THE SONATA AS A WHOLE.

The name "Sonata," as we have already seen, properly belongs to a certain form, or single movement; but in process of time it has come to be applied to an entire work, consisting of three or four movements, only one of which is properly a sonata. In this larger sense all trios, quartets and chamber music generally, as well as all symphonies are sonatas, having the same form as pianoforte sonatas, only somewhat longer.

The sonata as a whole consists of three or four movements, or forms, of which at least one is a sonata-piece. In general the sonata-piece is the first form. The second is an *Adagio* or other slow movement. The third either a Rondo or a Finale.

When the sonata has four movements, a Minuet, Allegretto, or Scherzo, intervenes between the slow movement and the Rondo. In a few cases this short movement precedes the slow movement. The general plan of the sonata, therefore, is this:

SONATA-PIECE; SLOW MOVEMENT; RONDO (OR FINALE).

Or this:

SONATA-PIECE; SLOW MOVEMENT; SCHERZO; FINALE.

Let us begin with an easy example. Observe the Beethoven Sonata in F, op. 2, No. 1. (Plays the entire sonata.) You recognize the separate movements, having already heard three of them in the previous lessons. What we wish to observe now is that the movements thus associated into a single work have no motives in common, are in different keys, and generally contrasted with each other; yet that they go together to make up a sort of story, a musical cycle, which seems more and more satisfactory as we become better acquainted with it. Listen again to the whole work. (Plays again.)

Sonata *Pathetique* is an example of a sonata in three movements, unless we count the *Grave* introduction for an independent form. In this work the contrasts are extremely strong, not only between the leading ideas of each movement but between the different movements.

The Introduction opens as follows: (Plays eight measures.) This very slow movement is followed by a very tumultuous one. (Plays the first period of *Allegro*.) And this, again, by a wonderfully deep and reposed Adagio. (Plays eight measures.) After this comes the Rondo, a cheerful yet plaintive movement. (Plays first period.)

These different movements are not without certain bonds of union. These are, first, the *Sequence of Keys*. The Introduction and Allegro are in C minor; the Adagio in A flat, a nearly related key; and the Rondo, again, in C minor. Besides this there is a certain *Rhythmic Pulsation* common to all the movements. Thus a sixteenth-note in the *Grave* is nearly of the same length as the half-note in the *Allegro*, a sixteenth in the *Adagio*, and a half-note in the *Rondo*.

NOTE.—The contrasts in this sonata are intensified by the usual, and probably correct, tempos, which make the half-note of the *Allegro* considerably quicker than the sixteenth in the *Introduction*, recovering the movement again in the *Adagio* where the sixteenth corresponds to the sixteenth in the *Introduction*. The *Rondo* goes slightly faster, but not quite so fast as the *Allegro*, (the half-note of the *Allegro* being at the metronome rate of 144, and of the *Rondo* about 126.)

The principal point to observe in hearing a sonata is the progress of the emotion, the cycle of feeling. In the first movement we have generally the trouble, the conflict; in the second repose; and in the closing movement the return to the world again.

In the same manner should be examined Mozart's Sonata in F, (No. 6, Peters' edition,) Beethoven's Pastoral Sonata, op. 28, the Sonata in G, op. 31, that in C minor, op. 10, etc.

This exercise should be distributed over a considerable lapse of time; it occurs again in a later chapter. (Lesson XXIX.)

PART THIRD.

THE CONTENT OF MUSIC.

LESSON SEVENTEENTH.

CONTENT DEFINED.

We have here three small pieces of music, all well made, and in fact works of genius.

The first is the Bach Invention in F, (No. 8 of the two-part Invention) already known to us. The second is the first two strains of the *Andante* in Beethoven's Sonata in F minor, op. 57. The third, the Schubert Menuetto in B minor, op. 78. Observe them. (Plays.)

Let us consider the impression they leave upon our consciousness. The first has the spirit of a bright, rather talkative, but decidedly talented person, who is not wanting in a certain mild self-conceit. The second is full of repose and deep feeling. As we hear it over again a seriousness comes over us, as when one enters a forest in an autumn day. The third has a spice of the heroic in it, as well as a vein of tenderness; the latter especially in the second part (the trio).

2. Or take, again, two other pieces. The first is the Adagio of *Sonata Pathetique*; the second Chopin's Polonaise in A. (Plays.) The first has a deeply tender spirit, sad yet comforted. In the second we have the soul of a hero and patriot who hears his country's call.

3. Or take again two pieces by a single author, and for our first trial let them be by Bach. They are the Inventions in F, (No. 8, as before,) and the three-part Invention in E minor, No. 14. (Plays.) The first has the character already assigned to it. The second is full of repose and quiet meditation.

4. Or take, again, two pieces by Chopin. Let them be the Nocturne in E flat, op. 9, and the Polonaise in A, already heard. (Plays.)

In the nocturne we have a soft and tender musing, as when at twilight one sinks into a tender day-dream.

From these and multitudes of other examples that might be adduced it will be seen that there is in music something beyond a pleasant turning of words and phrases, something more than a symmetrical succession of well-contrasted periods. Every piece leaves a greater or less effect upon the feelings. It has its own spirit of grave or gay, heroic or tender. This inner something, this *soul of the music* we call Content.

22. The whole Content of a piece is the total impression it leaves upon the most congenial hearer. Or, as another has said, "The whole Content of a piece is all that the author put into it, technical knowledge and skill, imagination and feeling."*

The Content is to be found out by hearing the piece a sufficient number of times for its meaning to be ascertained. The Content is not some peculiarity of the piece that can be pointed out, but the final impression it leaves after repeated hearings. It is for that reason that the examples thus far referred to have been such as were already familiar through previous citation.

Pieces lacking Content are merely empty forms—bodies without souls. There are many such to be met with.

A piece may be of considerable length and elegantly written and yet contain but a small Content. Compare, e. g. these two pieces. The first is Fields' nocturne in B flat, one of his cleverest works. The second, Schumann's Romance in F sharp, op. 28. (Plays.) The first is an elegant piece of verse, but it says very little. The second is extremely earnest and heartfelt; yet even this is not of such deep meaning as, e. g., the Largo of Beethoven's second sonata. (Plays.)

(These works should be repeated until the pupils or the greater part of them perceive the differences of which mention is made. It is a mistake to tell them beforehand the qualities they are to find. Let them learn to *feel them* for themselves.)

As music is a much more complete emotional expression than speech, it will be found impossible to fitly describe in words the general impression musical master-works make upon the feelings of congenial listeners. "*Congenial* listeners," is said, because when one lacks a

*J. C. Fillmore.

musical soul, or is out of the mood for it, a piece makes no impression upon him.

The principal difference between the creations of genius and those of an inferior order is one of Content. Any student who will study the best models, and follow the directions of competent teachers, may master the technical art of the musical composer, so as to satisfy a technical criticism in all respects. But unless he happens also to have musical feeling of a high order, his works will be nearly or quite wanting in Content. Even among the greatest composers there are some (Francis Joseph Haydn, *e. g.*,) whose works are masterly in form and taste, but as a rule elegant rather than deep.

In general every piece falls into one of two categories. Either it is *stimulative* or *restful*. All well-written thematic works belong to the former category; lyric movements to the latter.

The stimulative effect resides in the quick movement, and a vigorous harmonic and melodic movement. The restful, in a quiet movement, generally slow or at least moderate, and a lyric structure.

LIST OF ILLUSTRATIONS.

1. Bach Invention in F. (No. 8.)
2. Andante from Beethoven's Sonata in F min., op. 57. (sixteen meas.)
3. Schubert Menuetto in B min.
4. Adagio of Sonata Pathetique. (sixteen meas.)
5. Chopin's Polonaise Militaire in A.
6. Bach's three-part Invention in E min. No. 14.
7. Chopin Nocturne in E flat, op. 9.
8. Field's Nocturne in B flat.
9. Schumann's Romance in F sharp.
10. Largo of Beethoven's Sonata in A, op. 2, No. 2.

LESSON EIGHTEENTH.

THE INTELLECTUAL AND EMOTIONAL.

Let us observe again two of the pieces out of the last lesson. They are the Bach Invention in F, No. 8, and the theme of the Andante in the Beethoven Sonata appassionata, op. 57. (Plays.)

Which of these seems to mean the most? Which one has the more feeling in it? (This point must be dwelt upon and the pieces played repeatedly until the pupils perceive that there is more feeling in the Andante.) Let us analyze the phraseology of the Andante. Its interest is chiefly harmonic. Its peculiarly serious expression is due to the alternation of the tonic and subdominant chords, thus:

Ex. 19.



The effect of gravity is also partly due to the low position of the chords in absolute pitch, especially of the seventh-chord which opens the second period. To the same impression the slow movement conduces. The passage presents nothing of outward sensuous melody for the ear to seize upon.

On the other hand, observe again the phraseology of the Bach Invention. (See Chap. IV, where it is analyzed.) It consists almost wholly of two motives which are repeated many times in different keys and in both voices. The first is the bold arpeggio figure, the first six notes of the treble. The last tone of this motive is also the first of the second figure, the descending run in sixteenths. These two motives together make a phrase and form the principal idea of the piece.

This phrase occurs entire ten times in the Invention; besides these the first motive occurs six times, and an inverted imitation of it (see measure 21, in the bass) several times more.

Thus it would hardly be too much to say that the entire Invention consists of nothing more than this single idea, and that the two speakers, or rather singers (the treble and bass) arrive at nothing new after all their prolonged discussion.

In the harmonic structure of this piece we find a decided plan. It begins in F major. At the seventh measure it goes into C major, and makes a cadence in this key in the eleventh measure, closing with the accent of the twelfth measure. Then ensues the middle part which begins in C, passes into G minor, D minor, B flat and so back to F. The climax occurs in the nineteenth or twenty-first measures.

The construction of so elaborate a piece from so few materials is an evidence of intellectual activity on the part of the composer.

2. Another example of a similar mode of construction is afforded by the Bach Invention in C, No. 1, analyzed in Chap. IV. This work also consists of a single phrase imitated, transformed, transposed, carried through C, G, D minor, A minor, F, and so back to C, and all this within a compass of twenty-two measures.

3. Yet another example of this mode of construction is afforded by the Bach Fugue in C minor. (Clavier, No. 2, Plays.)

In all these a leading subject is taken as a text, not to come back to and repeat entire as in the Rondo and other binary and ternary forms, but to *work with*, to transpose and transform, to elaborate by means of harmonic treatment until an entire movement is built up out of it. This is the type of musical composition as it existed in Bach's time. Some pieces are more emotional than others, but all of them are built up on this plan. They contain *Musical Thought*. These transformations of motive are equivalent to reasoning in language. To appreciate them properly one needs to follow the idea through all its modifications and modulations.

The opposite of this mode of structure, as we have long ago seen, is the lyric, the natural type of the emotional. Observe now, for the sake of the contrast, the first sixteen measures of the Beethoven Adagio from the Sonata in F, op. 2, No. 1. (Plays.)

In general the following may be advanced as a sound doctrine regarding the Intellectual in Music.

All thematic music is of an intellectual character. In order to fully appreciate it, the hearer needs to firmly seize the leading motive, so as to be able to follow it through its various transformations. Such a following out and participating in the author's musical thought, implies an unconscious comparison of the motive with its various transformations. All thematic music is characterized by more varied modulations and a more artificially contrived, or at least a freer, harmonic structure than is found in lyric. Here, again, in this elaborate harmonic setting, we have the trace of mastership on the part of the composer; a token of his musical *thinking*, as distinguished from merely meditating.

Yet this kind of music is not unemotional. On the contrary, it is sometimes intensely exciting. When this is the case the effect is due to a fitly chosen harmonic progression by means of which a climax is attained, and the intensification of the effect through the reiteration of the leading motives.

The leading motive is repeated many times in all music, for in this way only can unity be attained in a music-piece. There is this difference, however, between the repetitions in thematic and lyric pieces, viz., that in lyric pieces the motive is repeated unchanged, but in thematic pieces with manifold changes.

Thematic music is at first unattractive to hearers in general, because they do not know how to hear it properly. When they hear the same piece many times they become reconciled to it, and in the end enjoy it and even prefer it to lyric pieces they at first thought more beautiful.

One of the most decided examples of the intellectual in music is afforded by counterpoint. (See Lesson V.) The simplest theme treated contrapuntally acquires a dignity which was before wanting. In double counterpoint the intellectual is even more strongly marked.

The strictest type of musical composition is the Fugue. In this a single subject forms the substance of it. This subject can not be transformed with absolute freedom, but each imitation must take place on a particular degree of the scale. Thus, e. g., if the antecedent is in the tonic, the imitation or answer ("consequent") must be on the dominant, and *vice versa*. When a modulation takes place and the subject appears in a foreign key, the imitation takes place in the dominant of that.

Besides these restrictions there is also the "counter-subject" which every voice must take up immediately after finishing the subject. Thus the counter-subject forms almost an invariable accompaniment to the subject throughout the Fugue. In spite of these limitations Bach was able to use this form with such freedom as to leave us a very great number of Fugues which are not only masterly in their construction but emotional and thoroughly free and musical, and among the most cherished treasures of the musician's repertory.

NOTE.—Students desiring to study Fugue analytically can do so in Mr. James Higgs' "Fugue" (in Novello's "Music Primers," price one dollar.) Those able to read German will find a very interesting treatment of the subject in the third vol. of J. C. Lobe's *Kompositionslehre*, in which he bases his theories on Bach's remarkable work "*Die Kunst der Fugue*" (Peters' Ed.) a series of twenty-four Fugues on a single subject.

The subject of this lesson may be continued through another one,

in which case the "list of additional illustrations" will be found useful.

LIST OF ILLUSTRATIONS.

1. Bach's Invention in F.
2. Andante from Beethoven's op. 57. (sixteen meas.)
3. Bach's Invention in C, No. 1.
4. Allegro from Beethoven's Sonata in F, op. 2 No. 1.

ADDITIONAL ILLUSTRATIONS, NOT ANALYZED ABOVE.

1. Bach's Fugue in C minor, Clavier, No. 2.
 2. Schubert Impromptu in C minor, op. 90, No. 1.
 3. Bach's Fugue in G minor, Clavier, No. 16.
 4. Schubert Impromptu in E flat, op. 90, No. 2.
 5. Lefebre-Wely's "Titania."
 6. First movement of piano solo in Chopin's Concerto in E minor, op. 11.
 7. Handel Chaconne and variations in G. No. 3 of Köhler's Handel's "Lessons, Pieces, and Fugues." (Peters' Ed. No. 40.)
 8. Handel's Capriccio in G minor, No. 2 of "Seven Pieces" in same volume.
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LESSON NINETEENTH.

PASSAGES, CADENZAS AND EFFECTS.

Sequence is the general name given to the immediate repetition of a phrase or motive whether in unchanged or modified form.

In thematically composed periods the motive is followed by several repetitions of it in a somewhat changed form. The Sequence thus formed proceeds no farther than compatible with a graceful return to the key in which the period is intended to conclude. A Sequence not thus returning and completing itself into a period, becomes either an independent section, or a *passage*, which is the general name given to such parts of a music-piece as do not fall into periods. The following, e. g., is a very simple passage.

Ex. 20.



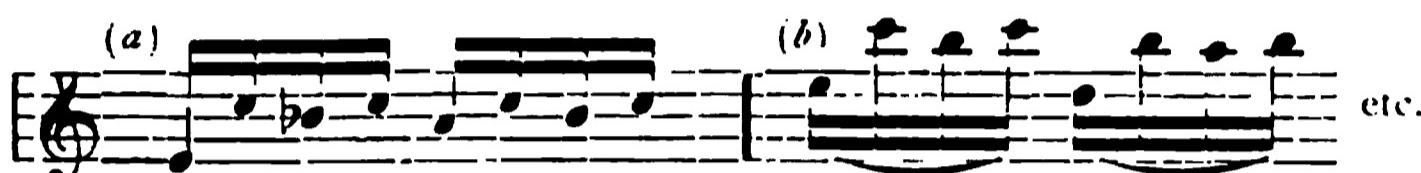
Here is one slightly more complex.

Ex. 21.

Observe the following two passages from Cramer's First study. (Plays as far as the middle of the eighth measure.) Observe also the passage descending from the second beat of the tenth measure to the first note of the thirteenth. (Plays.) Also the ascending and descending passages following. (Plays the whole study.) Explain the construction of these passages. Thus, *e. g.*, the right hand ascends in the thirteenth measure and three measures after by sequencing on the figure at *a* Ex. 22.

Later it descends by sequencing on figure *b*, Ex. 22.

Ex. 22.



Such passages as these differ from regularly constructed phrases in this, that being composed of a merely artificial sequencing on a single motive, whatever sensible or definite may come of it must be owing to the harmonic treatment and progressions.

Passages in musical composition serve the purpose of gracefully connecting one part of a work with another, and of relieving the attention from the strain of the thoughtful or deeply expressive periods between which they intervene. In this use we find them in Bach, Handel, Haydn, Mozart, Beethoven, and in fact all good composers. In modern writers, however, they have been very much developed and have been made the vehicle for the display of bravura effect, especially on the pianoforte. The effectiveness of a passage is in proportion to its apparent difficulty, which impression, again, is derived either from the visible labor of the player, or from the inability of the hearer to understand the construction of it. Any such Sequence as those in Exs. 20 and 21 is easily comprehended by even an inexperienced ear. But we find in various modern works passages not susceptible of ready analysis by the ear, especially when played rapidly. Thus, *e. g.*, observe this cadenza from Liszt's Rigoletto. (Plays Chromatic Cadenza on p. 4 of that piece.) When played rapidly it produces an immense effect. It is derived from the chromatic scale. Let us build it. Suppose we take a descending chromatic scale of one octave.

Ex. 23.

Instead of descending simply, in this way, let us go down by

sequences of a motive ascending one degree, played with both hands.

Ex. 24.

Now let the little finger play a chromatic scale a sixth above the treble and a sixth below the alto. Then the right hand will play this:

Ex. 25.

And the left hand this:

Ex. 26.

And both hands this:

Ex. 27.

In Chopin's works we find a great variety of passages consisting generally of a combination of sequences of diminished sevenths resolved chromatically. Of such a kind are, e. g., the following from the Concerto in E minor. Here (p. 165 of the Augener edition of Klindworth's Chopin) are two ascending sequences of diminished chords, differently treated (second and third lines).*

On p. 168 of the same edition we have a different passage constructed on the same general plan. (See in general, the chain of passages following the soft melody in C, middle part of the first movement of the Chopin Concerto.)

Reference may also be made if convenient to the Cadenza in the Rivé-King edition of Liszt's Second Rhapsody.

*Reference is here made to the sequences immediately preceding the close of the solo part in E major, first movement of Concerto in E minor.

LIST OF ILLUSTRATIONS.

1. Cramer's First Study.
 2. Cadenza from Liszt's "Rigoletto."
 3. Passages from Chopin Concerto in E minor.
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LESSON TWENTIETH.



THE SENSUOUS AND THE IDEALIZED.

In dance music all its good harmony and melody, and graceful treatment generally, are made subservient to the sense of physical motion. Thus, *e. g.*, observe the following. (Plays a part of Strauss' "Blue Danube Waltzes.") This music unquestionably is genuine and valid, but it appeals mainly to the dancing instinct. As played by the orchestra it is much more voluptuous than it appears on the piano-forte.

Observe now another waltz. (Plays Karl Merz's "Pearl of the Sea.") In this we have the dance-instinct also addressed, but not in so enticing and voluptuous forms as in the Strauss music. This belongs to the class of "drawing-room waltzes," and partakes of the naïveté of the People's Song.

Again, take a still less pronounced type. (Plays the Chopin Waltz in E flat, op. 18.) Here we have also a waltz; the same rhythm and the same form. Yet in this piece the sensuous element has retired. It is not now an actual flesh-and-blood dance to which the composer invites us, but to a poetically conceived meditation upon a waltz. Here the fancy runs wild. This we see in the extremely rapid tempo, which is more than three times as rapid as a waltz could be danced.

The Strauss "Blue Danube" reminds us of the whirling ballroom, the thickly perfumed air, the blazing lights, and all the sensuous intoxication that goes with it. The Merz waltz is still a dance, a flesh-and-blood dance, but no longer so exciting. It is a nice, hearty family dance under the trees in open sky. The Chopin waltz leaves the physical scene entirely. This is the idealized dance.

Observe again the following. (Plays the waltz from Gounod's "Faust.") And then this. (Plays the Chopin Waltz in A flat, op. 42.)

Here again we have the same contrast. One of the pieces invites

us to a real waltz; the other to an idealized revery. Which is the material? And which the poetic?

If convenient it will be well to show here how the physical "Faust" waltz is itself idealized, although in a sensational direction, in Liszt's arrangement of Gounod's "Faust." Here we have the dreamy melody in the middle of the waltz dwelt upon and idealized, and the slow movement interposed, recalling the first meeting of Faust and Marguerita.

The same distinction between dance music proper, and parlor music in dance forms, prevails throughout all the movements originally designed to control the physical motions, such as the March, Waltz, Polka, Mazurka, Minuet, etc. It will be felt by the observant that those pieces which most strongly suggest and invite to physical motions (as the Strauss waltzes, for example) stop there, and do not possess a poetic Content.

LIST OF ILLUSTRATIONS.

1. Strauss' Blue Danube Waltz. (Any other *superior* dancing waltz will do.)
 2. Karl Merz's "Pearl of the Sea."
 3. Chopin Waltz in E flat, op. 18.
 4. Waltz from Gounod's "Faust." (Sydney Smith, perhaps.)
 5. Chopin Waltz in A flat, op. 42.
 6. Liszt's Gounod's "Faust."
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LESSON TWENTY-FIRST.

DESCRIPTIVE, SUGGESTIVE AND POETIC MUSIC.

Quite in line with the previous lesson, we have here to do with music in which certain external events or objects are referred to by means of music.

Observe the following. (Plays Henry Weber's "The Storm," but without naming it.) Ask the question: "Do any of the class know this piece?" If none of them know it, ask them to tell what it means. It will prove a very amusing experiment, the accounts will be so different. If any of the class already know it, ask them to remain quiet, and allow the others to give their explanation of it. When this has been done, read aloud the author's prefatory note as follows:

"The Storm. An Imitation of Nature(!) The following is the idea conveyed by this composition. A shepherd is going home with his flock—while he is playing an air on his flute a storm approaches. The thunder, the roaring of the water, the crash of trees and the fire-bells are to be heard in succession." (Plays again.) As an "imitation of nature" this pretty little piece is scarcely successful. For although the flute and the muffled thunder are tolerably suggested, the crash of trees and roaring of the waters do not appear. The fire-bells also would scarcely be heard in a pastoral neighborhood. However, this is a point relating to the poetic conception, with which we have really nothing to do. Our question is, Do these musical figures really represent or remind us of the natural objects to which the author refers them? To this question we must return a decided negative. Even with all the resources of the modern orchestra in the hands of such a master as Wagner, a storm is very imperfectly represented.

Again, observe this. (Plays Mr. G. D. Wilson's "Shepherd Boy.") This pretty little piece has no imitation of nature as such. A name is given it which serves as a starting point. But the music gives us neither the rocks, the grass, the sheep, the sheep-bells, the boy, his crook, or the bright sky over head, but only the peaceful and monotonous spirit of such a scene. This is an Idyll and not a description.

For a still more fortunate example observe this. (Plays Schumann's "The Hobby Horse" No. 8, out of the Album for the Young, without naming it. When the piece is concluded, ask the class their impression of it, as to what it means or represents.) In such a piece as this it is not possible to infer the meaning of the author from simply hearing the piece. But when the clue is afforded, the suitability of the music becomes apparent.

Observe also "The Jolly Farmer" No. 10 in the Album for the Young. (Plays.) This piece might be called by any other name that would be sufficient to account for its simplicity, heartiness and satisfaction. Schumann's title is on the whole the easiest hypothesis by which to account for it.

Plays also "Santa Claus" No. 12 in the Album, the Spring song No. 15, the little Romance No. 19, and the Sailor's song No. 37.

It will also be advantageous to study in this connection, as time serves, Schumann's "Scenes from Childhood" op. 15. These thirteen little pieces are extremely varied and clever, and belong rather to *poetic* music, than to descriptive music proper.

The difference here implied is this:—In descriptive music it is attempted to represent the external traits of objects by means of music,

in such a way that a person hearing the music will recall the object, which is practically impossible. In poetic music it is attempted to represent the spirit of such and such natural objects or experiences. The title serves to connect the two. Whoever hears the music without knowing the title, hears only some very animated and widely different pieces of music, interesting and fresh considered simply as music. When he knows the title he has in that a clue to the composer's intention or desire of representing something beyond the actual content of the music as such. Such pieces, therefore, form useful study for pupils not yet thoroughly musical.

Of the same class but in a lower grade are the fanciful titles so common in parlor pieces, such as "Warblings at Eve," "Monastery Bells," "Maiden's Prayer," etc., in all of which the title was an after-thought, put on to sell the piece, frequently, indeed, assigned by some other than the composer, and often with very little reference to the actual Content of the music.

Observe again this. (Plays the "Battle of Prague," without announcing title.) This, again, is an independent and fairly well made piece of music, a Sonata, indeed. That the low tones represent cannon no one would know except he knew the intention.

If convenient it will prove very interesting in this connection to observe a four-hand performance of Wagner's "Ride of the Valkyrie," one of the most singular compositions before the public.

There are also at least two of the Beethoven Sonatas which are of especial interest in this connection. They are "The Pastorale" op. 28, and "The Adieux, the Absence and the Return," op. 84.

LIST OF ILLUSTRATIONS.

1. "The Storm" by Henry Weber.
2. "The Shepherd Boy," G. D. Wilson.
3. "The Hobby Horse," etc. from Schumann's "Album for the Young," op. 68.
4. "The Battle of Prague," by Kotzwara.
5. "Scenes from Childhood" op. 15. Schumann.
6. "Sonata Pastorale," op. 28. Beethoven.
7. "The Adieux, the Absence, and the Return." Sonata op. 81. Beethoven.

PART FOURTH.

STUDIES IN ART AND THE BEAUTIFUL.

CHAPTER TWENTY-SECOND.

SECTION FIRST. THE IDEAL AND ITS PHASES.

Every thing that *is*, stone, plant, tree, landscape, building, animal and man himself, presents itself to the mind in two aspects. First as an actual appearance, an established and ordered existence, proceeding according to its own laws and expressing its own nature. Man at first accepts it in unquestioning simplicity. Presently, however, this unquestioning acceptance of whatever *is* because it *is*, gives place to a spirit of inquiry which seeks to know *why* it is. The answer to this gives the second aspect of things; namely, that every thing that *is* is the representation or embodiment of some particular *idea*, which existed before the appearance of it, either in the present individual or any of its predecessors.

Thus if we attentively consider a piece of crystalline rock, as of granite, we find it first a merely natural appearance, an inanimate substance, a piece of matter. But when we meditate upon it more deeply, we perceive that its particles are organized into crystals, determinate forms, in the construction of which the particles of matter have followed certain laws. Thus, beyond all we can learn of the piece of granite by mere inspection, there lies back of this its *law*, the ruling principle of its *type*; the *idea*, of which granite is the expression. So every piece of inorganic nature manifests laws, ideas, which are back of the natural appearance.

In an organized existence, as, *e. g.*, a plant, we recognize the *idea* much more clearly. For, whereas in the crystal the impelling force acted in the original formation once for all, in the plant we have before us a continual creation. With its leaves open to the sunshine

and showers, and its rootlets groping in the soil for moisture and other elements of its being, it gathers to itself from the world about it whatever is most necessary for its growth, and shapes and fashions it according to the organic law of its species. Here, then, we come upon certain rudimental appearances of self-determination; or, as we might otherwise say, upon a higher step in the representation of idea.

How much stronger is the expression of idea in a tree! Take the oak. The acorn is a little fruit, scarcely larger than the end of your finger. Planted, it yields but a tender shoot. But when a hundred suns of summer have shone upon it, and a century's winds and storms beat upon it, how sturdy and grand it stands! There is in the oak an *idea*, the law of its being; and sunshine, rain, storm and passing years, but afford it opportunity to bring this idea to expression—to work out its own *ideal*.

Again, consider the animal, more highly organized, gifted with self-movement, and with a certain amount of mind and intelligence; nay, even with the more precious qualities of friendship and affection. Yet each kind is true to its type. Individuals differ, but there is behind all these variations the idea of the species, the type of the kind, the *ideal*, from which no one varies in any radical degree.

Thus we come to the still higher expression of idea in man, whose glory is his mind; his complex and wonderful intellectual and emotional nature, the image of God. This it is which investigates the outer world, arranges her phenomena into orderly sequence of cause and effect, and classifies her appearances according to their essential character. It is the mind of man which multiplies the wants and capacities of life, as well as the means of gratifying them. Still more the mind shows itself in literature, and here in such true sense as to make all these other achievements seem of no meaning and significance as if they were indeed only the very "small dust of the balance." Thus we have in the lower department of mental effort, what we might call the "matter-of-fact" part of literature, the newspapers and magazines through which man learns of the doings and ideas of his fellow men throughout the world, and the histories in which he learns of the rise and fall of nations, and reads the lessons of the past. How wonderful is the evidence these give of far-reaching human thought and sympathy! But above this great practical department of literature which relates itself to material success, we find Poetry, and Imaginative Composition of every kind, in which the human spirit soars into higher regions of fancy and feeling. Here the soul is represented as unhampered by accidents of fortune, or as triumphing over them in the exuberant

force of its own individuality. Nay ! the spirit searches into the eternal principles of good and evil, and sets them in order before us. This progress goes yet further in Art. Temple, Statue, Picture, Symphony and Psalm, all unite in giving evidence of a spiritual activity in man which rises above the routine of everyday life and its necessities, into the clear and more enduring radiance of the ideal.

Thus, whether we consider the progress of creation, from the rudimentary forms of the earliest geological periods to the highly organized beings which occupy the earth at the present time; or if we study one natural appearance after another and see how plainly each bears witness to the existence of a higher law, an eternal idea which determines its appearance, and then again combine these into an ascending system of excellence:—in either case we have to do with ideas and the Ideal; and so with everlasting truth, the inner nature of things, the soul, and immortal interests; for the ideal is the abiding, the eternal. As Schopenhauer says:

“ For thousands of years a chemical force slumbered in matter until the touch of re-agents set it free; then it appeared, but *time* is only for the appearance not for the force itself. For thousands of years galvanism slept in copper and zinc, and they both lay resting over against silver, which as soon as all three are combined under proper conditions must burst out in flames. Even in a dry seed-corn for three thousand years the slumbering force lay hidden which in the final appearance of suitable circumstances bursts out as plant. But, as before, *time* is not for the idea itself, but only for its appearance.”

Again, let us observe further that in no single individual is its own ideal fully realized. Even in the lowest types, as crystals, it is rare to find fully formed specimens, but rather they mostly appear with a corner broken here, a line or proportion distorted there, and so on. On the higher plane of plant-life the difficulty of discovering a perfect specimen is much greater. In one the branches are not symmetrical; in another the stem is distorted; even a single perfect leaf is rarely seen. A perfectly formed animal is equally rare. Whether belonging to the lowest grades of animal life or the highest, or at any intermediate place in the scale, in almost every individual we find some imperfection or other; a hard winter, a season of famine, an untimely and unsuccessful struggle for supremacy;—some one or all of these have interfered with the development of the animal, and have left their mark of imperfection upon him. In man is this much more the case. A form perfect in all its proportions we never see. It is even difficult to discover perfectly proportioned single members. In his mental disposition, likewise, the

same imperfect results are observed. For wherever we search we discover no complete man; but on the contrary unbalanced faculties, contradictory impulses, imperfectly developed reasoning powers, undisciplined affections, and in short a general want of harmony and coherence in the manifold capacities of the soul.

Nevertheless, in all these innumerable degrees of manifestation, the Ideal itself remains steadfast and eternal. For although we may not be able to discover a single individual but lacks some element of perfection or grace, yet we have at least our idea of the *average* excellence of many individuals of the same class, and in this an imperfect ideal. Beyond and above this, again, is the much higher ideal arrived at by collecting all the most eminent perfections ever known in individuals of a given class, and combining these together into the conception of a more perfect crystal, plant, animal, or character than any one has even seen realized.

In like manner, there is no delicacy or splendor of color, nor any sweetness and harmony of tone, no pleasant savor or odor, no symmetry or grace of form, nor any magnificence of mental endowment or genius of any kind, but that beyond it one immediately imagines something more satisfactory and complete. Thus in all these, the sensuous and the purely spiritual as well, we have our human ideals which we form by collecting and combining separate perfections. These remain steadfast, or become constantly more complete in spite of the counteracting influence of the discovery of imperfections in individuals. Beyond these, again, exists the true ideal, perfectly known only to God, but in some feeble degree imaginable to the specially gifted or inspired; and these are the naturalists, statemen, prophets, seers, artists and poets of the world, who all find their true distinction in their successful divination and communication of the ideal.

Under the term *Ideal*, therefore, we properly include every thing that is eternal and true. Any object in nature or art is ideal according as it manifests in outward form the inner nature of the Ideal.

There are three great phases of the ideal which include within themselves all possible grades of goodness and excellence; and imply as opposites all grades of imperfection and wrong. These all inclusive phases are the **TRUE**, the **BEAUTIFUL**, and the **GOOD**.

Under the name True we include not only all truthfulness of statement and teaching, whether relating to material objects, to history,

or to speculation, but also all genuineness and consistency, or the quality of agreement between the *appearance* and the *real nature* in any material thing or person.

The conception we call Goodness relates to the moral nature, and involves in it the idea of the exercise of benevolence and love as the habitual motive of action. This form of the ideal is that habitually appealed to in religion. In its lower applications it involves the idea of fitness, suitability, adaptation to a proposed end.

The ideal we call the Beautiful involves in it predominantly the quality of *perfection of appearance*, and is expressed in forms addressed to sense-perception, or to the inner senses. Truth is primarily addressed to the intellect; Goodness to the moral nature; Beauty to the senses.

All these, the True, the Beautiful and the Good, unite in the One Ideal, GOD.

All qualities of the ideal whether in material things, animals, or personal character, are but reflections, imperfect appearances, or intimations of the Divine.

SECTION SECOND. THE DESIGN AND SCOPE OF ART.

Art has for its object the expression of the Ideal in sense-form ; or, which means the same thing, the expression of the Beautiful.

"The sole principle of Art is cognition of the ideal; its sole design the communication of this knowledge. While *Science*, tracing the restless and inconstant stream of manifold principles and sequences, in each point reached finds always something further, and never a last limit, nor yet ever can find complete satisfaction (just as little as one by running can reach the point where clouds touch the horizon); *Art*, on the other hand, is already at the limit. She arrests the object of her contemplation out of the stream of the world-course, and holds it isolated. And this Single, which in the stream was but a little vanishing part, becomes for her a *representative of the whole*, an Equivalent of the endless Many in space and time. She remains fast, therefore, by this separate. She stops the wheel of time; relations vanish for her; only the *essential*, the Idea, is the object.

"We can, therefore, straightway designate Art as *the examination of things in their eternal nature and meaning*, in contrast to the examination of things in their temporal aspects, which is the way of sense-perception and knowledge. This latter mode is an endless, like a

horizontal line; the former is a perpendicular cutting the horizontal line at a chosen point. The usual mode of examining things is the reasonable one, which in practical life, as in science, is alone valid and profitable. The other is in Art the only valid and profitable. The scientific is the mode of Aristotle; the artistic, in the main, that of Plato. The first is like the furious storm, which hurries along without beginning or limit, bends, moves, and carries every thing along with it; the second like the quiet sunbeam which cuts its way through the storm entirely unmoved by it. The first like the innumerable, tempestuously-moving drops of the water-fall, which, constantly changing, suffer no glance to linger upon them; the second like the rainbow resting in stillness upon this tumultuous crowd.”*

The Powers of Art are thus broadly defined by Hegel: “It is the task and scope of art to bring to our perception and spiritual realization all that in our thought has a place in the human spirit. That well-known sentence, *Nihil humani a me alienum puto*, Art shall realize in us.”

Its design is, therefore: To awaken and to animate the slumbering feelings, desires and passions of all kinds; to fill the heart and to permit to be conscious in man everything developed and undeveloped which human feeling can carry, experience, and bring forth, in its innermost and most secret parts; whatever the human heart in its manifold possibilities and moods desires to move and excite; and especially whatever the spirit has in its thought and in the Idea of the most Essential and High; the glory of the Honored, Eternal, and True.

“It may also express unhappiness and misery, in order thus to make wickedness and criminality conceivable, and to permit the human heart to share every thing horrible and dreadful, as well as all joy and happiness. Then fancy may at last indulge herself in vain sport of the imagination, and run riot in the ensnaring magic of sensuously entrancing contemplation.”

That is to say: It is within the power of Art to portray the entire content of the human spirit; its evil no less than its good. Nevertheless the proper mission of Art, as the expression of Beauty, forbids

*Schopenhauer.

the representation of the evil except in so far as it can be used for contrast in order thereby to reveal a deeper beauty. Any use of evil in art other than in this subjection to good, makes false art.

SECTION THIRD. CONDITIONS OF ART AND OF ITS ENJOYMENT.

The effectiveness of Art rests primarily upon the fact that our knowledge of the outer world comes in through sensation and sense-perception, and thus first reaches the feelings and will. Therefore, whether it is the external reality itself which occupies the attention, or only the appearance of it (as in pictures, drawings, or representations) "by means of which a scene, or relation, or life-moment of any kind is brought to us,—it remains for our soul the same, in order to depress or rejoice us according to the nature of such an idea, to stir and excite and to thrill us with the feelings and passions of anger, hatred, and sympathy; of anxiety, fear, love, esteem, and wonder; of Honor and of Glory.

"This waking up of all sensations in us, the education of our feelings through each life-picture; to set in operation all these inner movements through a merely deceptive external presence—it is which is especially seen as the peculiar, unexcelled power of art.

"Nevertheless, Art in this manner, impresses good and bad upon the feelings and ideas; and the design should be to strengthen it to the noblest, so as to nerve it up to the most thoughtful and useful inspirations." (Hegel.)

In all art-work we have to do with two elements, "first a content, design, meaning; then the expression, representation and realization of this content; and both sides so brought together that the *outer* and material is presented only as the representation of the *inner*, and not otherwise; as that which the *covering* has received and expressed out of the *content*."^{*}

The Fine Arts are Architecture, Sculpture, Painting, Music, and Poetry (including all imaginative composition). Each one of these

*Hegel.

seeks to express the beautiful in its own way, according to the nature and capacity of the material through which it works.

In order to thoroughly appreciate and justly estimate any master-work of art, therefore, we need to consider its conception or intention, and the technical merits of its execution. Hence, the intention of the previous parts of the present work has been to lead to an intelligent observation of the more external qualities of music as a form of art. This having been measurably accomplished, we here enter upon a consideration of the content or meaning of music, in doing which we find it most convenient and helpful to inquire also concerning the scope and meaning of all the arts, as well as the leading characteristics of the beautiful itself which they all have for their ideal.

All forms of the Beautiful as we saw in the beginning, are to be enjoyed through *contemplation* rather than *thought*. A beautiful sunset, a grand mountain view, a great moment in history, lose their charm of beauty or grandeur when we reason about them and occupy ourselves with an inquiry into the scientific principles underlying them. The drops of water in the rainbow are but ordinary examples of the substance chemically known as H₂O. It is only our own accidental position with regard to them and the sun, which enables us to perceive in them the beautiful token of God's remembrance. We look, and behold! it is there! We approach to analyze it, and lo! it is gone.

All art and all perception and enjoyment of the beautiful, come through childlike faith and openness of spirit.

And whenever for the sake of study and knowledge we analyze an art-work in order to surprise the secret of its construction, we need to re-create it again, according to the simple directness of its meaning as art, in order to recover its charm and inspiration.

CHAPTER TWENTY-THIRD.

OF THE NATURE AND MEANING OF THE BEAUTIFUL.

Under the term "Beautiful" are included an innumerable manifold of meanings, so great and in their higher reaches so glorious, that language fails in power to express them, and even the mind is lost amid the bewildering splendor. For in this term we reckon together all that is pleasing in sensation, contentful and satisfactory in contemplation, or kindling and inspiring in spiritual perception. It embraces within itself every graceful and lovely existence in created things, all that artists have represented, poets dreamed, or seer and revelator made known, and every possibility of splendor, glory, and excellence, which the longest ages of eternity shall make real to the blessed.

Since, then, the Beautiful itself is not yet fully revealed, it is no wonder that a complete and satisfactory discussion of the subject has never been made, for such an achievement is in its nature impossible.

Nevertheless, every act of æsthetic judgment involves within it the determination of "beautiful" or "un-beautiful," and hence the soundness of our subsequent progress in the present studies requires of us here such preliminary consideration of this wonderful ideal as we may be able to attain to. Of all writers on this subject Ruskin is the most eloquent and suggestive, though perhaps not the most complete in scientific form. The liberty is taken, therefore, of availing ourselves of his words, to piece out the more systematic, rational, and practical classification we find ready to our hand in Lotze's work on "Æsthetics in Germany" ("Aesthetik in Deutschland" by Hermann Lotze, Munich, 1868).

"By the term beauty," says Ruskin,* "properly are signified two things. First, that external quality of bodies, which, whether it occurs in a stone, flower, beast, or in man, is absolutely identical, which, as I have already asserted, may be shown to be in some sort typical of the Divine attributes, and which, therefore, I shall, for distinction's sake, call typical beauty; and, secondarily, the appearance of felicitous fulfilment of function in living things, more especially of the joyful and right exercise of perfect life in man. And this kind of beauty I shall call vital beauty."

*"Modern Painters," Vol. II., p. 27.

"Any application of the word beautiful to other appearances or qualities than these, is either false or metaphorical, as, for instance to the splendor of a discovery, the fitness of a proportion, the coherence of a chain of reasoning, or the power of bestowing pleasure which objects receive from association, a power confessedly great, and interfering, as we shall presently find, in a most embarrassing way with the attractiveness of real beauty."

All modes or degrees of the Beautiful may be counted in three categories. These are: (1.) The Pleasing in Sensation. (2.) The Satisfactory in Contemplation, and (3.) Beauty of Reflection.

SECTION FIRST. THE PLEASING IN SENSATION.

All the faculties of sense-perception and sensation are susceptible of pleasurable exercise, but none of them awaken in us sensations of a distinctly elevated character save only the two ideal senses of sight and hearing.

These are the two avenues along which most of the ideas come which relate us to the kingdom of spiritual existence. In the pleasurable exercise of these senses there is not only the vision of intelligence and the voice of wisdom, but a manifold and entirely pure and proper pleasure of sensation as such.

This we have in the purity, contrasts, harmonies, and sequences of color, such as form a material foundation for our enjoyment of beauty or gorgeousness in nature or art.

So, also, in tone, we have the various grades of consonance, and especially the contrasts and agreeable combinations and gradations of tone-color as in orchestral works, and in human voices. Of this kind, also, is the pleasure derivable from chromatically modulating chords, such as we find in the works of Spohr and Gounod, and very often in Italian opera; where no idea is suggested or intended, but only the sweet, the pretty, the well-sounding.

All these are unmistakably pleasurable, and at the same time allied to the perception of the beautiful. They all have implications which suggest higher qualities of the beautiful, as one may see below in Ruskin's words on Purity.

"PURITY, the Type of the Divine Energy.—The only idea which I think can be legitimately connected with purity of matter, is this of vital and energetic connection among its particles, and that the idea of foulness is essentially connected with dissolution and death. Thus the purity of the rock, contrasted with the foulness of dust or mould, is expressed by the epithet 'living,'

very singularly given in the rock, in almost all languages; singularly I say, because life is almost the last attribute one would ascribe to stone, but for this visible energy and connection of its particles; and so of water as opposed to stagnancy. And I do not think that, however pure a powder or dust may be, the idea of beauty is ever connected with it, for it is not the mere purity, but the *active* condition of the substance which is desired, so that as soon as it shoot into crystals, or gathers into efflorescence, a sensation of active or real purity is received which was not felt in the calcined *caput mortuum*.

"And again in color. I imagine that the quality of it which we term purity is dependent on the full energizing of the rays that compose it, whereof if in compound hues any are overpowered and killed by the rest, so as to be of no value nor operation, foulness is the consequence; while so long as all act together, whether side by side, or from pigments seen one through the other, so that all the coloring matter employed comes into play in the harmony desired, and none be quenched nor killed, purity results. And so in all cases I suppose that pureness is made to us desirable, because expressive of the constant presence and energizing of the Deity in matter, through which all things live and move, and have their being, and that foulness is painful as the accompaniment of disorder and decay, and always indicative of the withdrawal of Divine support. And the practical analogies of life, the invariable connection of outward foulness with mental sloth and degradation as well as with bodily lethargy and disease, together with the contrary indications of freshness and purity belonging to every healthy and active organic frame, (singularly seen in the effort of the young leaves when first their inward energy prevails over the earth, pierces its corruption, and shakes its dust away from their own white purity of life,) all these circumstances strengthen the instinct by associations countless and irresistible.

"And then, finally, with the idea of purity comes that of spirituality, for the essential characteristic of matter is its inertia, whence, by adding to it purity or energy, we may in some measure spiritualize even matter itself. Thus in the descriptions of the Apocalypse it is its purity that fits it for its place in heaven; the river of the water of life that proceeds out of the throne of the Lamb, is clear as crystal, and the pavement of the city is pure gold, like unto clear glass."

SECTION SECOND. THE SATISFACTORY IN CONTEMPLATION.

But above pleasures of mere sense-perception as such, mere ebb and flow of sensation, we must reckon the quiet pleasures one has in

merely contemplating a beautiful object. One of the most obvious examples of this is the satisfaction universally experienced in looking at a beautiful face. Such is the gratification one involuntarily feels in its symmetry, its pleasantness and justice of proportion, that for a long time one overlooks whatever of emptiness or shallowness of spiritual expression it may betray. Nay, with some observers this pleasure is so strong that it suffices to overcome the strongest and best grounded elements of dissatisfaction one may have in the personal character of the owner of the face.

The foundation of this satisfaction lies in Symmetry ("the type of the Divine justice") of which Ruskin speaks thus:

"We shall not be long detained by the consideration of this constituent of beauty, as its nature is universally felt and understood. In all perfectly beautiful objects, there is found the opposition of one part to another and a reciprocal balance obtained; in animals the balance being commonly between opposite sides, (note the disagreeableness occasioned by the exception in flat fish, having the eyes on one side of the head,) but in vegetables the opposition is less distinct, as in the boughs on opposite sides of trees, and the leaves and sprays on each side of the boughs, and in dead matter less perfect still, often amounting only to a certain tendency towards a balance, as in the opposite sides of valleys and alternate windings of streams. In things in which perfect symmetry is, from their nature, impossible or improbable, a balance must be at least in some measure expressed before they can be beheld with pleasure. Hence the necessity of what artists require as opposing lines or masses in composition, the propriety of which, as well as their value, depends chiefly on their inartificial and natural invention. Absolute equality is not required, still less absolute similarity.

"A mass of subdued color may be balanced by a point of a powerful one, and a long and latent line overpowered by a short and conspicuous one. The only error against which it is necessary to guard the reader with respect to symmetry, is the confounding it with proportion, though it seems strange that the two terms could ever have been used as synonymous. Symmetry is the *opposition* of *equal* quantities to each other. Proportion the *connection* of *unequal* quantities with each other. The property of a tree in sending out equal boughs on opposite sides is symmetrical. Its sending out shorter and smaller towards the top, proportional. In the human face its balance of opposite sides is symmetry, its division upwards, proportion.

"Whether the agreeableness of symmetry be in any way referable

to its expression of the Aristotelian *Iσδης*, that is to say of abstract justice, I leave the reader to determine; I only assert respecting it, that it is necessary to the dignity of every form, and that by the removal of it we shall render the other elements of beauty comparatively ineffectual; though on the other hand, it is so to be observed that it is rather a mode of arrangement of qualities than a quality itself; and hence symmetry has little power over the mind, unless all the other constituents of beauty be found together with it."

All degrees of the satisfactory in contemplation depend chiefly upon the qualities which naturally appertain to and cluster around symmetry. They are Regularity, Moderation according to law, Harmony, and Proportion, all of which are the qualities we discover first in the beautiful things of nature.

All of these, again, show themselves equally in *space-relations*, and in *time-relations*. Those of space, or of visible forms, are already referred to in the extract from Ruskin, above.

The element of *time* properly includes every thing in music; not only its measure and rhythm, but even its harmony and melodic organization, since tone itself finds its power in regularly determined vibrations, which although physically taking place in space, enter the soul only in the forms of time. In this respect they ally themselves to a deeper department of the soul; for Schopenhauer very cleverly points out that space-relations as such are not received into abstract thought, but transformed into those of *time*, as all the equations and computations of planetary spaces are carried on in mathematical formulæ. In other words, space itself is nothing more than *time made visible*. Time and Eternity are the symbols of immortality.

Now in the element of time we have in music innumerable relations and cunningly intermingled gradations of harmony, proportion, order, symmetry, and the like, as we have already seen in our studies in phraseology and form; and as we shall see yet more plainly in our studies in classical music particularly.

Moreover, these elements of beauty imply also *unity*, else there would be no *Single* in which the beauty inheres. And so it follows by implication that in *order*, *proportion*, and *harmony*, we have the "unity in variety" so often quoted and so little understood. But this element of Unity has a yet higher reach, therefore its particular discussion is reserved for the next section.

In all these together we have Formal Beauty, the outward conditions of beauty; or purely physical beauty, the *form* in which the higher spiritual beauty may inhere. And formal beauty, again, implies

as its check or safe-guard yet another quality, of which Ruskin shall tell us.

MODERATION:

The Type of the Divine Government by Law.

"I have put this attribute of beauty last, because I consider it the girdle and safeguard of all the rest, and in this respect the most essential of all, for it is possible that a certain degree of beauty may be attained even in the absence of one of its other constituents, as sometimes in some measure without symmetry or without unity. But the least appearance of violence or extravagance, of the want of moderation and restraint, is, I think, destructive of all beauty whatsoever in every thing, color, form, motion, language, or thought, giving rise to that which in color we call glaring, in form inelegant, in motion ungraceful, in language coarse, in thought undisciplined, in all unchastened; which qualities are in every thing most painful, because the signs of disobedient and irregular operation.

"And therefore as that virtue in which men last, and with most difficulty attain unto, and which many attain not at all, and yet that which is essential to the conduct and almost to the being of all other virtues, since neither imagination, nor invention, nor industry, nor sensibility, nor energy, nor any other good having, is of full avail without this of self-command, whereby works truly masculine and mighty are produced, and by the signs of which they are separated from that lower host of things brilliant, magnificent and redundant, and further yet from that of the loose, the lawless, the exaggerated, the insolent, and the profane, I would have the necessity of it foremost among all our inculcating, and the name of it largest among all our inscribing, in so far that, over the doors of every school of Art, I would have this one word, relieved out in deep letters of pure gold — *Moderation.*"

SECTION THIRD. THE BEAUTIFUL IN SPIRITUAL PERCEPTION.

We now reach the degree where the beautiful fully becomes what in the original conception it was defined to be, namely, the expression of the ideal in sense-forms (or in outward appearance). When we contemplate a gorgeous sunset, we experience much more than a merely contentful satisfaction in splendid masses of crimson and gold lying above the western horizon. It is not the magnificent and incredible purity of the colors, nor the pleasing evanescence of the silently changing cloud-masses, nor yet any sensuous gratification in the brilliant lights reflected from the mountains in the east, or the passing sails on the

ocean, but rather an inspiration and kindling of spirit such as all sensitive and highly organized natures well know, and which all recognize as among the most spiritual moments of their lives. Or when one looks off from a mountain top, how grand and exhilarating the experience. So, again, as one listens to a great symphony, how it thrills and overpowers with its exquisite expression. In all these experiences, and in an endless number of similar ones left unmentioned here because so universally recognized, we have always two elements: some object or combination of objects presented to sense-perception, and as such satisfying at least the chief demands of formal beauty; and, second, a kindling of emotion in the soul, a suggestion of the unutterable and the ineffable, which for the moment makes even common natures poetic and appreciative.

This play of the imagination, this unconscious kindling of soul, ranges through all grades, from the merely pleasing to the most overpowering sense of the Infinite, as in the sublime. But it is in some degree inseparable from the highest perception of beauty, and depends more upon sensitiveness and fineness of organization in the beholder, than on any definable physical properties of the object awakening it. We call it, therefore, the beautiful in spiritual perception; or, with Kant and Lotze, the "beautiful in reflection," as if in contemplating these objects something of the radiance of the spiritual world was reflected upon the beholder, or called up from the depths of his own soul. This emotion is what Richard Wagner calls "the sense of the illimitable;" and what Ruskin eloquently describes as intimations or suggestions of Unity, Repose and Infinity:—

UNITY:—*The Type of the Divine Comprehensiveness.* "All things," says Hooker, "(God only excepted,) besides the nature which they have in themselves, receive externally some perfection from other things." Hence the appearance of separation or isolation in any thing, and of self-dependence, is an appearance of imperfection; and all appearances of connection and brotherhood are pleasant and right, both as significative of perfection in the things united, and as typical of that Unity which we attribute to God, and of which our true conception is rightly explained and limited by Dr. Brown, in his XCI lecture; that Unity which consists not in his own singleness or separation, but in the necessity of his inherence in all things that be, without which no creature of any kind could hold existence for a moment, which necessity of Divine essence I think it better to speak of as comprehensiveness, than as unity, because unity is often understood in the sense of oneness or singleness, instead of universality, whereas

the only Unity which by any means can become grateful or an object of hope to men, and whose types therefore in material things can be beautiful, is that on which turned the last words and prayer of Christ before his crossing of the Kedron brook. "Neither pray I for these alone, but for them also which shall believe on me through their word. That they all may be one, as thou, Father, art in me, and I in thee."

" And so there is not any matter, nor any spirit, nor any creature, but it is capable of an unity of some kind with other creatures, and in that unity is its perfection and theirs, and a pleasure also for the beholding of all other creatures that can behold. So the unity of spirits is partly in their sympathy, and partly in their giving and taking, and always in their love; and these are their delight and their strength, for their strength is in their co-working and army fellowship, and their delight is in the giving and receiving of alternate and perpetual currents of good, their inseparable dependence on each other's being, and their essential and perfect depending on their Creator; and so the unity of earthly creatures is their power and their peace, not like the dead and cold peace of undisturbed stones and solitary mountains, but the living peace of trust, and the living power of support, of hands that hold each other and are still; and so the unity of matter is, in its noblest form, the organization of it which builds it up into temples for the spirit, and in its lower forms, the sweet and strange affinity, which gives to it the glory of its orderly elements, and the fair variety of change and assimilation that turns the dust into the crystal, and separates the waters that be above the firmament from the waters that be beneath; and in its lowest form, it is the working and walking and clinging together that gives their power to the winds, and its syllables and soundings to the air, and their weight to the waves, and their burning to the sunbeams, and their stability to the mountains, and to every creature whatsoever operation is for its glory and for its good.

Now of that which is thus necessary to the perfection of all things, all appearance, sign, type, or suggestion must be beautiful, in whatever matter it may appear. And so to the perfection of beauty in lines, or colors, or forms, or masses, or multitudes, the appearance of some species of unity is in the most determined sense of the word essential.

But of the appearances of unity, as of unity itself, there are several kinds which it will be found hereafter convenient to consider separately. Thus there is the unity of different and separate things, subjected to one and the same influence, which may be called subjectional unity, and this is the unity of the clouds, as they are driven by

parallel winds, or as they are ordered by the electric currents, and this is the unity of the sea waves, and this of the bending and undulation of the forest masses, and in creatures capable of will, it is the unity of will or of inspiration.

And there is unity of origin, which we may call original unity, which is of things arising from one spring and source, and speaking always of this their brotherhood, and this in matter is the unity of the branches of the trees, and of the petals and starry rays of flowers, and of the beams of light, and in spiritual creatures it is their filial relation to Him from whom they have their being. And there is unity of sequence, which is that of things that form links in chains, and steps in ascent, and stages in journeys, and this, in matter, is the unity of communicable forces in their continuance from one thing to another, and it is the passing upwards and downwards of beneficent effects among all things, and it is the melody of sounds, and the beauty of continuous lines, and the orderly successions of motion and times. And in spiritual creatures it is their own constant building up by true knowledge and continuous reasoning to higher perfection, and the singleness and straight-forwardness of their tendencies to more complete communion with God.

And there is the unity of membership, which we may call essential unity, which is the unity of things separately imperfect into a perfect whole, and this is the great unity of which other unities are but parts and means, it is in matter the harmony of sounds and consistency of bodies, and among spiritual creatures, their love and happiness and very life in God.

REPOSE:—*The Type of the Divine Permanence.* Repose, as it is expressed in material things, is either a simple appearance of permanence and quietness, as in the massy forms of a mountain or rock, accompanied by the lulling effect of all mighty sight and sound, which all feel and none define, (it would be less sacred if more explicable,) οὐδούσιον δόρεων καρυφαι τέ κατ φύραγγες, or else it is repose proper, the rest of things in which there is vitality or capability of motion actual or imagined; and with respect to these the expression of repose is greater in proportion to the amount and sublimity of the action which is not taking place, as well as to the intensity of the negation of it. Thus we speak not of repose in a stone, because the motion of a stone has nothing in it of energy nor vitality, neither its repose of stability. But having once seen a great rock come down a mountain side, we have a noble sensation of its rest, now bedded immovably among the under fern, because the power and fearfulness of its motion

were great, and its stability and negation of motion are now great in proportion. Hence the imagination, which delights in nothing more than the enhancing of the characters of repose, effects this usually by either attributing to things visibly energetic an ideal stability, or to things visibly stable an ideal activity or vitality. Hence Wordsworth, of the cloud, which in itself having too much of changefulness for his purpose, is spoken of as one "that heareth not the loud winds when they call, and moveth altogether, if it move at all." And again of children, which, that it may remove from them the child restlessness, the imagination conceives as rooted flowers "Beneath an old gray oak, as violets, lie." On the other hand, the scattered rocks, which have not, as such, vitality enough for rest, are gifted with it by the living image; they "lie crouched around us like a flock of sheep."

Thus, as we saw that unity demanded for its expression what at first sight might have seemed its contrary (variety), so repose demands for its expression the implied capability of its opposite, energy, and this even in its lower manifestations, in rocks and stones and trees. By comparing the modes in which the mind is disposed to regard the boughs of a fair and vigorous tree, motionless in the summer air, with the effect produced by one of these same boughs hewn square and used for threshold or lintel, the reader will at once perceive the connection of vitality with repose, and the part they both bear in beauty.

Hence I think that there is no desire more intense or more exalted than that which exists in all rightly disciplined minds for the evidences of repose in external signs, and what I cautiously said respecting infinity, I say fearlessly respecting repose, that no work of art can be great without it, and that all art is great in proportion to the appearance of it. It is the most unfailing test of beauty, whether of matter or motion, nothing can be ignoble that possesses it, nothing right that has it not, and in strict proportion to its appearance in the work is the majesty of the mind to be inferred in the artificer. Without regard to other qualities, we may look to this for our evidence, and by the search for this alone we may be led to the rejection of all that is base, and the accepting of all that is good and great, for the paths of wisdom are all peace. We shall see by this light three colossal images standing up side by side, looming in their great rest of spirituality above the whole world horizon, Phidias, Michael Angelo, and Dante (and Beethoven—Ed.); and then, separated from their great religious thrones only by less fullness and earnestness of faith, Homer, and Shakspeare; and from those we may go down step by step among the mighty men of every age, securely and certainly observant of diminished lustre in every

appearance of restlessness and effort, until the last trace of true inspiration vanishes in the tottering affectations or the tortured insanities of modern times.

There is no art, no pursuit, whatsoever, but its results may be classed by this test alone; every thing of evil is betrayed and winnowed away by it, glitter and confusion and glare of color, inconsistency or absence of thought, forced expression, evil choice of subject, over accumulation of materials, whether in painting or literature, the shallow and unreflecting nothingness of the English schools of art, the strained and disgusting horrors of the French, the distorted feverishness of the German;—pretence, over decoration, over divisions of parts in architecture, and again in music, in acting, in dancing, in whatsoever art, great or mean, there are yet degrees of greatness or meanness entirely dependent on this single quality of repose.

INFINITY:—*The Type of the Divine Incomprehensibility.* “Whatever beauty there may result from the dew of the grass, the flash of the cascade, the glitter of the birch trunk, or the fair daylight hues of darker things, (and joyfulness there is in all of these,) there is yet a light which the eye invariably seeks with a deeper feeling of the beautiful, the light of the declining or breaking day, and the flakes of scarlet cloud burning like watch-fires in the green sky of the horizon, a deeper feeling, I say, not perhaps more acute, but having more of spiritual hope and longing, less of animal and present life, more manifest, invariably, in those of more serious and determined mind, (I use the word serious, not as being opposed to cheerful but to trivial and volatile;) but, I think, marked and unfailing even in those of the least thoughtful dispositions. I am willing to let it rest on the determination of every reader whether the pleasure he has received from these effects of calm and luminous distance be not the most singular and memorable of which he has been conscious, whether all that is dazzling in color, perfect in form, gladdening in expression, be not of evanescent and shallow appealing, when compared with the still small voice of the level twilight behind the purple hills, or the scarlet arch of dawn over the dark troublous-edged sea.”

“It is not then by nobler form, it is not by positiveness of hue, it is not by intensity of light (for the sun itself at noonday is effectless upon the feelings), that this strange distant space possesses its attractive power. But there is one thing it has, or suggests, which no other object of sight suggests in equal degree, and that is,—Infinity. It is of all material things the least material, the least finite, the farthest withdrawn from the earth prison-house, the most typical of the nature

of God, the most suggestive of the glory of His dwelling-place. For the sky of night, though we may know it boundless, is dark, it is a studded vault, a roof that seems to shut us in and down, but the bright distance has no limit, we feel its infinity, as we rejoice in the purity of its light."

SECTION FOURTH. THE PERCEPTION OF THE BEAUTIFUL ONE OF THE HIGHEST FACULTIES OF THE SOUL.

Thus it plainly appears that in its ultimate relations the perception of the Beautiful is one of the highest faculties of the soul. For as Hegel points out, there are three kingdoms of absolutely spiritual activity, having the same content, namely knowledge of God; and differing from each other only in the form in which they bring the ideal to consciousness. These three kingdoms of spirit are *Art*, *Religion* and *Philosophy*.

Art communicates its content through sense-forms; Religion through the "representing consciousness"; and Philosophy through free thought addressed to the pure reason. Art is most nearly related to Religion, "because both have to do with heart and feeling" (Hegel).

Still in the very nature of the medium through which it communicates, namely *sense-forms*, Art has great temptation to remain with and of the senses exclusively. And this we find plainly illustrated in all periods of its development. Even in the times when there was *high* art in the world, there has always been along with it a *low* or debased art, appealing to the senses as such, and remaining there. The department of Painting has been perhaps the most exposed to this debasement, from which, indeed, it has never been able entirely to free itself.

Music and Poetry also have at times fallen under the same temptations, as we see in the music of Strauss and Gounod, and some of the poetry of Byron and Swinburne. We need to be on our guard, therefore, against all forms and degrees of this low art, which may always be known by its peculiarly sensuous charm, and its lack of higher and deeper suggestion.

In this light also we discover the moral relations between the practical pursuit of Art, Religion and Philosophy. The latter, indeed, has to do with pure reason, and is rarely found conjoined with an active condition of the artistic faculties. Between Art and Religion, however, (as between Science and Religion,) there has long been a misunderstanding, having its origin in the one-sidedness of their respective votaries. The pursuit of Art in the highest sense necessarily relates one to Religion, because it not only exercises his heart and

feelings, but calls out his highest spiritual intuitions as such. Artists in whom the religious sense is wanting, will be discovered on careful consideration to be concerned with low forms of art, either resting in the sensuous as such, or at the most not rising above the enjoyment of formal beauty. Art in the lowest stage is intoxicating in its effect upon the mind, and debilitating; in the second stage it is absorbing and contentful to those in whom the sense of formal beauty is acute, and if they yield themselves to this purely external charm, it has the effect of filling up the attention to the exclusion of the higher activities of the soul. Still, between Art in this second stage and Religion there is no contradiction nor incompatibility. On the contrary, the influence of Art is useful provided that merely formal beauty be not made an end.

Art also exercises great influence upon Religion, and has the tendency to soften the rigor of its dogmas and practices, and encourages in it a broader humanity, as we may see plainly enough by comparing Puritanism with later forms of vital religion. Besides, Art aids Religion in a very important way by furnishing it with its revelations of beauty and truth in sense-forms, in availing itself of which Religion becomes intelligible and attractive to the common mind.

On the other hand, Religion exercises important influence upon Art, especially by elevating the thoughts of the artist, and purifying his soul, thereby permitting truth to shine into it with greater lustre. And so we may conclude on *a priori* grounds that the exercise of religion is helpful to the artist, and that we have a right to expect from him in such case a higher and more inspiring revelation of beauty, than would otherwise be possible. And this, also, experience confirms, as we see plainly in such men as Dante, Michael Angelo, Bach, Handel and Beethoven, who are of the very highest type.

CHAPTER TWENTY-FOURTH.

THE SYMBOLICAL, THE CLASSICAL, AND THE ROMANTIC IN ART.

The progress of Art has been gradual, from the imperfection and crudity of early attempts, to a well-nigh perfect beauty in the time of its full development. Thus it may be said in general that "the oldest works in all forms of art yield in themselves vague contents: in poetry, simple history, Theogenies fermenting with abstract ideas and their incomplete expression; separate saints in stone and wood, etc. The representation remains unpliant, monotonous or confused, stiff, broken. Especially in the pictorial arts is the visible expression dull; in repose not that of the spiritually deep in itself, but mere animal emptiness; or else sharply distorted and immoderate in characteristic expression."

"So likewise are the forms of the human body and their movements dead; the arms hung on the body, the bones not articulated, or else awkward, angular, sharply moved; so likewise the figure untempered, dumpy, or immoderately meagre and extended. Upon the externals, on the contrary, garments, hair, weapons and other adornments much more love and care are bestowed; but the folds of the garments, *e. g.*, remain wooden and independent, without fitting themselves to the form of the body (as we can see often enough in the old-time pictures of the Virgin Mary, and the saints).

"Even so are the earliest poems incomplete, disconnected, monotonous, only ruled remotely by one idea or sensation; or else wild, vehement, the different ideas confusedly entangled, and the whole not yet brought together into a firm organization."*

Nevertheless these early monuments have a certain rude impressiveness and grandeur which has been felt by many generations of the human race who have appeared, admired, and passed away in the presence of these imposing memorials of the thoughts and aspirations of the earlier times.

Progress in art has arisen mainly from a clearer perception of the ideal. It may be divided into three stages, called by Hegel the Sym-

*Hegel's *Aesthetik*, II, p. 246.

bolical, the Classical, and the Romantic. These differ from each other, not only in a progressive elevation of the faculties addressed by Art, as suggested by the classification of the previous chapter, but also in the mode of conceiving the ideal itself. The complete discussion of these ideas and their illustration in the various arts would take us far beyond present limits. The barest outline will suffice.

SECTION FIRST. SYMBOLIC ART.

The Symbol is a natural object, having a plain relation to the idea it represents; thus, the lion is the symbol of courage; the fox, of cunning; the ox, of patience; the sheep of simplicity; the elephant of docility and power; etc. Besides these natural symbols derived from the animal kingdom, there are also abstract symbols, whose meaning is almost universal; such as the triangle, symbol of the trinity; the circle, of eternity; etc. Yet each one of these natural objects has in it something more than the limited meaning it affords as a symbol. Thus the lion is not only courageous, but fierce and treacherous; the ox is patient, but also slow and stupid; the fox is cunning, but in his own degree is fierce and blood-thirsty also. And in this we find a natural limitation or inherent ambiguity in symbolical art.

Symbolical art is in general the entire art of the Oriental nations. To this class belong the towers of Babel, Pyramids, Pagodas and Temples of China and India, the sculpture and temples of Assyria and Egypt; Myths, the Niebelungen lied, etc; as well as much of the poetry of the Old Testament, as, *e. g.*, parts of Ezekiel, etc. In all these the meaning is unclear; each work of this period is a sphynx, an enigma.

The sculpture of the symbolical period is mighty and vast. One thinks of the colossal Meïnnon, the statues at Karnac, the figures of gods in China and India, monstrous figures outraging all principles of natural form, yet strangely impressive to so many millions of the human race, who have found in these their clearest emblem of the Divine. In all these symbolical productions the beautiful, as such, is not sought. It is the mighty, the grand, the eternal, the everlasting, the all-creating;—these are the vague forms in which the Eternal and Absolute suggests itself first to the human race.

We find that in every nation, whenever movement takes place, the symbolical in art gradually merges into the beautiful. Temples lose something of their massiveness in favor of lightness and symmetry. The gigantic structures of Egypt give place to the delicate proportions of the Parthenon and Acropolis. The many-armed gods yield precedence to the scarcely super-human forms of Jupiter, Mi-

nerva, Venus and Apollo. The eyes of Zeuxis and Apelles discover for mankind the beauty everywhere veiled in nature. Thus Art comes to the classical period, when beauty has become complete, in so far as it resides in form.

SECTION SECOND. CLASSICAL ART.

Classical art is above all unconscious of any want of harmony between the ideal and the means by which it must be expressed. The human form, that temple of in-dwelling spirit, is especially the chosen type of this period, and sculpture, therefore, its distinctive expression. Of the content and meaning of this form of utterance there will be occasion to speak in the next chapter. For the present let it be observed that sculpture shows a progress towards the spiritual in art. The Greek artist, in forsaking the vast masses of architecture in favor of the comparatively insignificant bit of marble only so large as the human form, was beginning to learn the same lesson that was taught to one of old, hid in the cleft of the rock, that not in the lightning, the earthquake, nor in the thunder could one find God, but in the "still small voice." Yet here we anticipate, for the voice, as a token of soul, was the peculiar ideal of the Romantic.

At present the artist advances only so far as to discover in the human form the most complete expression of the beautiful. Thus Hegel says (Bryant's translation):

"The Greek ideal has for its basis an unchangeable harmony between spirit and sensuous form — the unalterable serenity of the immortal gods; but this calm has about it something cold and inanimate. Classic art has not comprehended the true essence of the divine nature, nor penetrated to the depths of the soul. It has not known how to develop its inmost powers in their opposition, and again to re-establish their harmony. All this phase of existence, the evil, the sinful, the unhappy, moral suffering, the revolt of the will, remorse, and the agonies of the soul, are unknown to it. Classic art does not pass beyond the proper domain of the veritable ideal."

"As to its realization in history, it is scarcely necessary to say that we must seek it among the Greeks. Classic beauty, with the infinite wealth of ideas and forms which compose its domain, has been allotted to the Greek people, and we ought to render homage to them for having raised art to its highest vitality."

This was the perfect completion of formal beauty. All the qualities of symmetry, proportion, harmony, unity, and the like that enter into and constitute perfection of form, are here manifested in exquisite

loveliness. As Hegel says: "There neither is nor ever can be anything more beautiful."

Greek plastic art attained its highest achievements in the time of Phidias. Immediately after this Socrates, Plato and Aristotle, successively, "effected for man, once for all, the perfect distinction between idea and sensuous image — between content and form — the indissoluble union of which, it can not be too much insisted upon, constitutes the central characteristic in classic art. Thus had the human mind passed beyond the limits of the classic ideal, and henceforth the history of classic art is but a history of its decline and fall."*

SECTION THIRD. ROMANTIC ART.

The key of romantic art is "internal beauty of spirit" as distinguished from outward beauty of form. This ideal began to appear in later sculpture. We have a token of it in the well-known Venus de Medici, where the effort is made to represent the modesty of a delicate woman appearing unclad in public. The conception is just, but untrue to the spirit of the classical ideal; for in this nothing is represented but the eternal, the enduring. This conflict between womanly delicacy and the public gaze, creates shame, an unbeautiful and temporary affection.

Collision is the principal means of the romantic. By collision is meant a conflict between opposing principles, in the out-come of which the superiority of the nobler principle is made to appear. Collision is totally foreign to architecture, and almost so to sculpture. Later sculpture, as the well-known Laocoön, introduces this element, but to the destruction of absolute formal beauty. The work of art is no longer *beautiful* out-right and in itself, but *beautiful* on the whole, and considering what it means.

In romantic art it is not the human form, the outward covering which furnishes the artist his ideal of beauty, but the *inner*, the soul, the disposition, the *life*. Hence sculpture which has to do mainly with form, gives place to painting, which affords perspective, places its heroes in suitable scenes, and contrasts one personage with another; painting in turn gives place to music and poetry. The meaning of these various changes will appear in the next chapter where we have to examine each art in its turn.

In all this later cycle of art the key-tone is unmistakeable; it is beauty of spirit rather than of the form.

* Bryant.

"The material of romantic art, at least with reference to the divine, is extremely limited. For, in the first place, as we have already pointed out, nature is deprived of its divine attributes; sea, mountain, and valley, streams, springs, time and night, as well as the universal process of nature, have all lost their value with respect to the representation and content of the absolute. The images of nature are no longer set forth symbolically. They are stripped of the characteristic which rendered their forms and activities appropriate as traits of a divinity. For all the great questions concerning the origin of the world—concerning the whence, the whither, the wherefore of created nature and humanity, together with all the symbolic and plastic attempts to solve and represent these problems—have vanished in consequence of the revelation of God in the spirit; and even the gay, thousand-hued earth, with all its classically-figured characters, deeds, and events, is swallowed up in spirit, condensed in the single luminous point of the absolute and its eternal process of redemption (*Erlosengeschichte*). The entire content, therefore, is thus concentrated upon the internality of the spirit—upon the perception, the imagination, the soul—which strives after unity with the truth, and seeks and struggles to produce and to retain the divine in the individual (*Subjekt*). Thus, though the soul is still destined to pass through the world, it no longer pursues merely worldly aims and undertakings. Rather, it has for its essential purpose and endeavor the inner struggle of man within himself, and his reconciliation with God, and brings into representation only personality and its conservation, together with appliances for the accomplishment of this end. The heroism which can here make its appearance is by no means a heroism which makes its own law, establishes regulations, creates and transforms conditions, but a heroism of submission, for which everything is settled and determined beforehand, and to which there thenceforth remains only the task of regulating temporal affairs according to it, of applying to the existing world that higher principle which has validity in and for itself, and, finally, of rendering it practically valuable in the affairs of every-day life. We may now comprise in a single word this relation between content and form as it appears in the romantic—for here it is that this relation attains to its complete characterization. It is this: just because the ever-increasing universality and restless working depth of the soul constitute the fundamental principle of the romantic, the key-note thereof is *musical*, and, in connection with the particularized content of the imagination, *lyrical*. For romantic art the lyrical is, as it

were, the elementary characteristic — a tone which the epic and the drama also strike, and which breathes about the works of the arts of visible representation themselves, like a universal, fragrant odor of the soul; for here spirit and soul will speak to spirit and soul through all their images.”*

CHAPTER TWENTY-FIFTH.

THE IDEAL AS MANIFESTED IN THE DIFFERENT FORMS OF ART.

In each one of the different arts we are able to trace the progress of the human mind through the various stages of art-conception described in the previous chapters, although the complete progress is not fully illustrated in any one of them.

SECTION FIRST. ARCHITECTURE.

The oldest of the arts is architecture. Hegel enumerates three general classes of structure which are essentially symbolical in character. These are: (1) Works built for a union of people; such were the great works of the Assyrians, Egyptians, etc., all of which were in effect religious works. So Goethe says, “What is holy? That which binds many souls together.”

(2) Works intermediate between buildings and sculpture. Such are the Indian Pagodas, the Obelisks, the Memnon, Sphynx, and Labyrinth, expressive of vague ideas or mystical conceptions.

(3) The transition to the classical, as in the Egyptian tombs, Pyramids, etc.

Classical architecture we find in the Greek temples. Romantic architecture finds its expression in the Gothic Cathedrals of the middle ages.

Architecture in general is related to the Ideal as the expression of the symmetrical, the regular, the united, the grand; — the utterance of spirit which has seized the material from without and formed it, but which is neither represented nor conceived as residing in it. So, e. g., the Memnon had no voice of its own, but was played on from without by the rising sun.

*Hegel, Bryant's translation.

SECTION SECOND. SCULPTURE.

Sculpture has for its central idea "the wonder that soul should dwell in body."* Again: "Sculpture, in general, perceives the wonder that spirit imagines itself in the wholly material, and so forms this externality that it becomes actually present in it, and acknowledges therein the suitable look of itself."

"Sculpture is the peculiar art of the classical ideal as such."† Thus it belongs properly to the classical epoch, and the few works of the symbolic period are to be regarded rather as apprentice works in which the artist is acquiring the plastic control over his material, than as independent and significant expressions of the ideal.

Hegel speaks of three styles in classical sculpture: 1. The *Hard, Austerely, Strong*, characterized by great masses and simple content.

2. *The Purely Beautiful*, characterized by a more living beauty, and represented in the works of Phidias.

3. The *Pleasing* style, where beauty gives up something of its eternal repose for the sake of gaining a greater appearance of human interest. The Apollo Belvidere if not properly to be reckoned in this category, is at least transitional between the style next preceding and this.

The Content and meaning of this form of art is already fully expressed in the previous chapter on "Classic Art," to which reference is again made. The pith of it all is in the following sentence in the third volume of the *Aesthetik*: "Sculpture has for its principle and content, *Spiritual Individuality* as the classical ideal, so that the Inner and Spiritual finds expression to the spirit in the immediate bodily appearance, which art has here to represent in actual art-existence." Or, again, as Bénard phrases it, "The Content of sculpture is the essence, the substantial, true, invariable part of character," as distinguished from what is accidental and transient.

So, also, Mr. Wm. M. Bryant: "Sculpture constitutes the first step in advance beyond Architecture, and it *pauses with this first step*. It takes as its object the simple form of the human body, and by this form it expresses spirit, because spirit does not yet know itself apart from this form."

Doubtless the artist turned himself to the human form as the most suitable expression of the ideal in consequence of living in Greece, a land so mild of climate and so simple in mode of life as to afford on every side attractive examples of fully developed, healthful, beautiful

* Hegel. † Bryant's Hegel's Philosophy of Art, "Introductory Essay."

men and women. This outer manifestation of vital beauty was encouraged by the influence of the games and gymnastic training, so that taking one reason with another it may be doubted whether any part of the world at any period of its history ever afforded a sculptor so satisfactory a surrounding as Greece in its prime. At the same time intellectual life had become more vigorous. The imagination had long been kindled by the Homeric poems, recited universally by the strolling minstrels. The constant wars between the different States, and the varying fortunes of defense against the Persians did much to stimulate the mind and bring out the force of individual character. Thus it happened that the works of Phidias were produced soon after the times of Pythagorus, and shortly before the days of Socrates. This was the moment when the classical idea reached an equilibrium between form and content.

As already pointed out, Socrates, and after him Plato and Aristotle, accomplished once for all the separation between *form* and *content* in art. The human spirit went forward to a higher development; it turned inward to deeper and more immortal thoughts. It was then that Romantic Art became inevitable, and therein a revelation of the ideal in living, self-determined beauty, for which sculpture was inadequate.

SECTION THIRD. PAINTING.

When we think seriously upon the art of painting and remember its list of triumphs from the days of Appelles and Praxiteles to Raphael, Correggio, and Angelo, and even to our own times, we cannot wonder that so many writers upon art have taken this as the type and complete expression of the artistic faculty.

Painting represents the dawn and progress of a deeper perception of the beauty of the visible world. Evidently it began in *color*, the effort to represent the evanescent glories of the heavens at sunrise or evening, the exquisite tints of flowers, masses of foliage, etc.

At first painting was merely decorative, and was employed to beautify the walls of the more precious shrines, the best rooms in the homes of the wealthy, etc.

Afterwards it became *imitative*. The forms and tints of flowers and fruits were its subjects. We trace this very distinctly in the well-known anecdote of the two great Greek painters who had a trial of skill. One of them painted a plate of cherries so naturally that the birds came and pecked at them; the other represented a fly on the nose of a portrait so naturally that the other artist attempted to brush it off in order to examine the picture better. Therein he acknowledged his

superior; for he himself had deceived only the unreasoning birds, while the other had deceived an artist.

Painting in any large sense involves at least three arts: Drawing (the art of representing outlines as they really appear), Color and Perspective. The appearance of solid projection, that is to say, the appearance of *reality*, depends upon the latter. There is reason to suppose that color and drawing were brought to a high degree of excellence by the Greeks and Romans, as indicated by the anecdote given above, and by the Pompeian discoveries, where in some of the rooms the colors remain to the present day as clear as when first put upon the walls, nearly two thousand years ago.

The subjects of painting in that olden time, as we have said, were flowers, fruits and other natural objects not requiring difficult perspective for their intelligible representation, and the gods and goddesses of the popular mythology, episodes from Homer, and the poets, etc.

To the painters (and their brethren the poets) mankind owes its perception of the beautiful in nature. The plowman, wearily treading in the furrow the livelong day, sees not the fleecy clouds above him, nor is he inspired by the mighty pinnacles and peaks of the mountain horizon towering so grandly, as if matter herself were striving upward toward her God. Nay, he overlooks even the delicate perfection of the daisies and buttercups whose sunshine his furrow so relentlessly ends. Yet in the water he drinks to quench his thirst he might, if he would, see all these distant glories repeated; as if, out of this pure fountain of refreshing, the voice of God called to man to look upward for the secret of the beautiful and the holy. But it is only once in a thousand years that a Burns rises above the depressing influence of a plowman's environment. It is the idle painter, or his brother, the poet, lolling at ease under the shading oak to whom this deeper vision of beauty is revealed.

When we speak of painting as a form of high art, representative of the spiritual meanings of nature and life, we immediately think of that glorious company of great Italian masters of the fifteenth century, chief among whom were Raphael (1483–1520), Leonardo da Vinci (1452–1519), Titian (1477–1576), Michael Angelo (1474–1563), Tintoret (1512–1594), Paul Veronese (1532–1588). Nor can we forget their eminent successors in the next century, Claude Lorraine (1600–1682), and Rembrandt (1606–1669).

In the productions of these great artists we find the art of Painting unfolded in all its capacities except that of strict, literal *realism*—

imitation of nature as such; this was left for later masters. Every production of these old masters has its mannerisms. Natural forms are conventionalized, or at times distorted, with unhesitating boldness. Historical anachronisms are common in the historical pieces. But they show, nevertheless, a life, a meaning, an expression of spirit, such as nowhere existed in this art before.

Were we to analyze the impressions they severally produce upon us, we should find certain marked differences in the faculties to which they appeal, as pointed out in Chapter XXIII. Thus, e. g., the works of Titian and Paul Veronese are noted for their magnificent and exquisite coloring. In this quality they appeal to the "pleasing of sensation," and less decidedly to the spiritual as such. Raphael is noted for the *expression* of his works. They are characterized by a serene and matchless grace, such as one seeks in vain elsewhere. Michael Angelo, on the contrary, is neither a great colorist, nor a composer of graceful forms. But he conceives with such superhuman boldness, and pierces so deeply into the very pith and marrow of the world about him, that he stands recognized on all hands as one of the very greatest minds who have made human nature illustrious by their participation in it.

The art of Painting also shows a progress beyond sculpture, in the direction of the spiritual. The massive matter of architecture, and the solid dimensions of sculpture, have here given place to merely the *appearance* of matter. But this diminution of material is accompanied by a most important increase in power of expression, and this especially in the direction of a more complete mastery of the scale of beauty. For here at the basis of it we have the wonderful delights of color and "tone," an entire new kingdom of sense-gratification. Every facility for representing human relations and deeds, which sculpture or *basso-rilievo* could furnish, here exists entire, and in the far greater perfection of natural perspective. Only in a single direction is there a loss, namely in the direction of the sublime, in which architecture certainly has greater power. Yet this concession is immeasurably atoned for by the wonderful increase in power to represent the feelings of the soul. For while Architecture gave us the mighty enigmas of Egypt, and the everlasting beauty of the Parthenon; and Sculpture revealed to man the beauty and dignity of his own form when permeated by a noble soul, and thus by images of Mercury and Jupiter led his mind toward the true God; Painting has given to mankind not only the beauties of field and flower, and preserved for him a life-like semblance of the living faces

of its heroes, but has portrayed in bodily form the incarnate sufferings of his Redeemer.

SECTION FOURTH. MUSIC.

The three forms of art previously examined have this in common, that they address the observer by means of *forms* permanently existing in *space*. Architecture deals in matter in vast masses, only a small proportion of which in any single form comes into actual contact with spirit. The exterior, the form, is shaped and fashioned by spirit according to its own ideal. In a pyramid, for example, how slight a proportion of the whole is the surface. The inner part does indeed bear the impress of spirit in the fact of its location so as to maintain the integrity of the form; yet this relation to spirit is faint at most. In a temple the mass of matter is greatly reduced and the interior parts are, distinctly subservient to the mechanical necessities of structure. Here therefore, soul has left its impress upon a much greater proportion by the whole mass than in the pyramid.

Sculpture again greatly reduces the quantity of matter, and is much more particular about the quality of it. Only the finest marble will answer to the artist's demands. But here art has to do with the *form* and with the *surface*, which practically is the form. The inner is inert, dead. Yet sculpture conceives of this inner part as having been alive, as is indicated by the care with which muscles and joints and all particulars which indicate internal organization are represented. The spirit does not reside even in the most speaking statue; yet one thinks it a suitable residence of soul, and scarcely wonders at the miracle of Psyche.

In painting, the quantity of matter is still further reduced, and art has to do with forms, and the *appearances of matter*, by means of which, as we saw, relations of soul are manifested.

Yet all these forms of art deal with forms permanently existing in space, outside of and entirely separate from the most appreciative observer. As Hegel well says, "Painting, as we saw, may likewise give expression in physiognomy and shape, to the inner life and energy, the determinations and passions of the heart, the situations, conflicts and fate of the soul; but what we have always before us in painting, are objective appearances, from which the observing *I*, as inner self, remains entirely separate. One may never so completely absorb and sink himself in the subject, the situation, the character, the form, of a statue or painting, admire the art work, gush over it, nay, may completely fill himself therewith;—it matters not, these works of art are and remain independent objects, in review of which we come not beyond the position of an observer."

Music, on the contrary, builds no permanent fabric in space. It has no *form* which can be seen. It is a voice. Out of the unseen, in cunningly modulated tones, it speaks to the heart of the hearer. Like the voice itself it no sooner utters its word than it is silent. Whenever we would recall its message we must recreate the informing word.

In this way music approaches the observer as none of the previous arts can. When it is perceived it is no longer something outside of and separate from the observer; it is within him; it has penetrated into the very center of the soul. Hence its power to absorb the observer, to carry him along with it, so that men everywhere "delight to sing with the melody, to strike with the measure, and in dance music it comes into the very bones."

This remarkable power of music lies fundamentally in the sense of hearing to which it appeals, and in *time*, which is the material of its form. For by the sense of hearing we are brought into our nearest relations to other souls. It is with the *ear* that man receives the word of reproof, the approval of his fellow, and the commandment of his God. This wonderful mechanism of hearing is particularly the sympathetic channel of feeling. Many shades of emotion may be conveyed by modulations of the speaking voice, without use of words. All this material of inflection and pitch relation, carried to an almost infinitely greater perfection of delicate organization than in speech, Music employs with such cunning mastership as to indicate very plainly that *this was one of the ends intended in all the delicate organization of the inner ear.*

But music rests its greatest power in its modulation in *time*. The beat, the measure, chimes in with the human pulse, hurries it or retards it; the motive brightens up the rhythm, modifies it, characterizes and individualizes the different moments in a piece; and measure, motivization, and rate of movement, all combine with the melodic and harmonic filling up, to complete a form of utterance in which soul speaks to soul not of its ideas and notions, but of its *feelings*, its general *states*. Thus the content of music, in general, is *Emotion*. "It extends itself in every direction for the expression of all distinct sensations and shades of joyousness, serenity, jokes, humor, shoutings and rejoicings of soul ; as well as the graduations of anguish, sorrow, grief, lamentation, distress, pain, regret, etc.; and, finally, aspiration, worship, love, etc., belong to the proper sphere of musical expression." (Hegel's *Aesthetik*, III. 144.)

Of the material of music we have already learned in the earlier

lessons of this course. Its form is a symmetrically co-ordinated succession of movements, expressive of a sequence or cycle of feelings.

Thus music in its very nature expresses spiritual relations. True the material of hearing may lend itself to play. Mere jingle is not without charm. Agreeable, piquant, or bizarre combinations of tone-color may tickle or delight the sense of hearing without uttering a message to the soul. But properly conceived all these are part of the vocabulary of this voice ; part of its material for spiritual communication. Therefore music is in itself a romantic art. And it quite agrees with this idea that its systematic and artistic development is the very latest of all the arts.

Hence the terms symbolical and classical have only a modified application in it, as we shall hereafter see. The earliest attempts at music, such as the Gregorian or Ambrosian hymns, the oldest songs of the church, we may well enough style symbolical. They fully agree with the peculiarities of this epoch in all the other arts. The true handling of the material, the value of tone as tone, and the significance of time and melodic modulation they have not yet fathomed. And yet their quaint cadences have a strange power, and are the source of all the distinctly "ecclesiastical" conventionalities of music.

The classic in music exists in all those works which afford a content entirely harmonious and commensurate with their form. Such works are those of Bach, Haydn, Mozart, and part of those of Beethoven and Schubert.

In many works of the latter two composers, form and content do not coincide ; the beauty of the form as form is sacrificed to the expressiveness and meaning of the work. Here, therefore, form is less than content; and we have the romantic moment in art. To this category belong many of the Beethoven works, notably such as the "moonlight" sonata, and the last two or three, almost everything of Chopin's and Schumann's, etc. The true relation of all this, we shall learn later. (See Parts V. and VI.)

SECTION FIFTH. POETRY.

We have seen from the beginning of this discussion that the beautiful is the expression of the ideal by means of forms directly addressed to the senses and intuitions, rather than to the reason. In architecture the ideal merely begins to appear; in sculpture it shines out more plainly, though even in this form the spirit is not living; in painting are represented transition movements of human life, the very point of spiritual defeat or triumph, and thus we go deeper than the merely

outward form, and become conscious of the inner life of spirit as represented in the appearance before us. In music we go still further in the same direction. For here we have not a representation which stands outside of us and over against us, independent, to appreciate which requires that the beholder should at least yield himself to it; but instead of it a finely organized and infinitely complex voice, which tells its story directly to the soul, and as already pointed out moves and excites the hearer, "carries him along with it, quite otherwise than the way" in which other arts affect him. Music represents the self-moved activity of the soul. In no other art is the difference so great between the inspired and the merely mechanically-put-together.

Yet music also has its limitations. As already pointed out in the passages on Romantic art, the true meaning of this stage of development is the final beauty of spirit attained through conflict and suffering. The ideal of the romantic is none other than that of the Christian religion itself; the attainment of complete repose, and blessedness of spirit, in which bodily sense and appetite and all the negative or sinful elements of the moral nature are finally subjected to the reason, itself illuminated by clear vision of the truth, and the whole spirit glorified into the image of the Divine. This state is attainable only through conflicts, in which one after another the evils of the nature are met and overcome; nor yet by conflict only, but by conflict sustained in faith and love. This is the Christian ideal. Nor is it the mission of art to instruct or definitely or directly aid the individual in this work. Yet in an indirect way it does do this and always will. For it is the artist who earliest sees the beauty of every natural appearance, the deeper meaning of the lake, and ocean; and it is the artist, the poet, who sees deepest into the depths of the soul. Hence in art-works one finds represented the moments of this redemption conflict, through which every individual must pass; seeing which the tempted soul takes heart again, knowing that some one has already passed by the same path to victory.

Now these conflicts of the spirit are not representable in architecture or sculpture. Later sculpture tried this; but it is a work foreign to the proper genius of that art. In painting they may come to a limited extent. But a painting is necessarily but a single moment of life; it gives us only a position, a relation, a contrast. Whereas no account of a soul-conflict is intelligible which does not give us the opposing principles, and also their collision and final resolution in the triumph of the good; and this is a story too long for painting.

Music can give us a prolonged action of the soul, a life-history, and

in this is its great superiority in spirituality to the other forms of art. Nevertheless we come here to its limitations. A collision is an opposition of evil and good. The good, in music, is the consonant, the well-sounding, the melodious, the pleasing; the evil is the dissonant, the discordant, the dis-united, the heterogenous. Now music itself as music has properly and chiefly to do with the consonant, or with the dissonant introduced in strict subjection to the consonant. Just as soon as the dissonant forms any considerable proportion of the musical artwork, it ceases to be music and becomes unmusical, tiresome, as we see in long passages of Wagner's later operas. The proper sphere of music is to portray the progress of the soul from grief or sadness to comfort, joy, and blessedness; it can do this with an intelligibility entirely its own. It is, so to say, the art of the ideal sphere of the soul, the sphere into which sin and its consequent suffering has never entered. Whatever is bright, tender, joyful, resolved, or noble, music expresses with peculiar power. But evil lies outside its pure province. This, then is one of its limitations.

Music suffers a second limitation in its entire want of relation to reason. It is the office of reason to receive from the senses and the understanding the apparent facts of the outer world, to compare them, discern their essential nature, and especially the deeper laws that regulate their co-ordination and succession. It is also its office to determine concerning any particular piece of conduct that in view of its real nature and its relation to other parts of the same life, it does or does not conduce to virtue; that such and such things are related to the lower parts of the nature, and such and such others to the higher. Reason is the faculty of man by means of which he generalizes and so arrives at a distinct conception of the truth. This faculty is, therefore, the ruling intelligence of the entire man with power to co-ordinate his movements and conduct as well as his thought so as to bring him more rapidly and surely along the road to goodness and God. Now music is outside of reason. Reason begins to act only when it is furnished with distinctly formulated conceptions or thoughts, and these are not found in music. Music and reason, therefore, have nothing in common with each other, but belong to different departments of the soul. Music goes in through sense-perception and addresses the feelings directly as such. Reason operates in the range of thought, and by comparisons between the information it receives from sense-perception and its own *a priori* conceptions (time, space, and causality) is able to arrive at certain forms of truth; which may or may not afterward be applied to the feelings and motives of conduct.

Thus as soon as art contemplates conflicts of soul and a blessedness of victory residing in a complete union of all the powers of the spirit, including the reason, some higher and more universal form of art becomes inevitable. Such a form we have in poetry, which expresses itself not in shapes and forms outwardly visible as such, but through words, which reason understands.

Because it finds its expression in words and through ideas and conceptions properly belonging to reason, poetry comes into near proximity to prose, to ordinary discourse. Poetry is distinguishable from prose in its *form* as well as its *content*.

The poetic form or mode of expression is imaginative and picturesque. However intensified by thought, the mode of expression must be such as to create in the inner sense *pictures of the outer world*, or of such and such living beings in such and such conflicts and relations. Thus poetry in its picturesque modes of embodying thought addresses the inner sense exactly as an external reality resembling it would address the same feelings going in through the ordinary gates of sense-perception. This is the distinctive trait of poetic expression. Verse is an added grace, which is useful in so far as it lends smoothness and musical quality to the discourse, and is a token of the complete control which the creative artist exercises over his material. Verse also serves a purpose in idealizing the style and so setting it apart to nobler uses than those of common every-day life.

The *content* of poetry is spiritual existence and eternal truth, as illustrated in the lives and conduct of men. "The entire circle of the outer world enters poetry only in so far as the spirit finds its activity in ruling over the material; as the environment of man, also, his outer world, which has its essential value only in reference to the inner of consciousness, but dares not make claim to the honor of being itself the exclusive subject of poetry. Then the word, this most plastic material, which belongs immediately to the spirit, and is the most capable of all of seizing the interests and movements of things in their inner life, must here be applied to the highest meaning of which it is capable.

"Thus it becomes the chief task of poetry to bring to consciousness the power of spiritual life, and especially whatever swells and sinks in human passion and feeling, or passes quietly before the attention; the all-embracing kingdom of human idea, activity, work, fate, the machinery of this world and the divine government. So has it been and still is the most general and broadest teacher of human kind. Its teaching and learning are knowledge and experience of this which is. Star, beast, and plant neither know nor experience their law; but man exists

in the suitable law of his actual life only when he knows what he himself is and what is about him; he must know the power which drives and manages him;—and such a knowledge it is which Poetry gives in its first substantial form.” (Hegel.)

The superior power of poetry lies equally in its mode of expression and in its content. In the former because all men comprehend and are moved by picture-building discourse. This mode of expression also lends itself most easily to the artist's way of conceiving truth, which is by direct intuition and not by reason. Hence in the earliest time the deepest eternal truths were perceived, not clearly, but as if through a veil; in epic, ode, psalm, prophecy, and drama they found clearer and clearer expression. And thus long before the philosopher had discovered that man had a soul, Poets and seers had shown to the spirit of man the love and providence of his God.

The principal kinds of poetry are three: *The Epic*, which treats of the deeds of heroes, and the fortunes of a people; the *Lyric*, in which the human heart sings its own sorrow, hope, joy, or love; and the *Drama*, in which men live and act before us, and so by collisions and conflicts the lesson of motive and consequence is read.

In its very nature, therefore, the art of Poetry is universal. It belongs to every age, and to every grade of intelligence. And in all it elevates, refines, and educates.

Yet in its very definiteness and the completeness with which the artist may work out his full meaning in it, it leaves less room for the imagination of the reader. And in this respect Music possesses a certain advantage over it. We have thus completed the circle of the arts, and have seen in all, and more and more plainly as we have advanced, that the ideal of them all is the expression of the *True* in sense-forms—in other words, the expression of the beautiful.

Art is a sort of Jacob's ladder on which from the days of Adam until now the angels of God have descended to man, and up which man has gone to seek his God.

PART FIFTH.

STUDIES IN CLASSICAL MUSIC.

LESSON TWENTY-SIXTH.

THE PLAYFUL MOMENT IN THE CLASSIC.

We find the starting point of the playful in the classic in such productions of Bach, as the little fugue in C minor, No. 2 in the "Clavier." (Plays.) Here the playful spirit is unmistakable. It is shown in the rhythm, the quick movement, and especially in the way in which one part catches up another. These, again, are to be referred to the Gigue of Bach, Mozart and other composers of that day, which were an idealized form of an old Italian dance in triplet rhythm.

Observe now the following: (Plays the Scherzo from the Beethoven Sonata in C, op. 2.) This charming little piece deserves to be heard twice. It is one of the most complete little bits of imitative writing to be found in Beethoven. This is in thematic style.

Observe now this: (Plays the Allegro in E flat, $\frac{3}{4}$ time, third movement of the Sonata in E flat, op. 7.) This is the lyric style at first, but in the second period falls into the imitative forms for a while. The charming feature in this work is its delicacy. Observe that the "trio" refrains from definitely enunciated melody, although a melody is suggested by the progression of its harmonies.

Again, observe this: (Plays the Menuetto from Sonata in D, op. 10.) In point of structure, this little piece very much resembles the Allegro last played. The impressive feature in it as one knows it better, is the peculiarly graceful turn of the melody, in which it is not surpassed by any of the Beethoven short movements.

Observe again this, which is in the form of a Rondo: (Plays Finale of Sonata in G, op. 14.) Here we have a similar spirit, and the agreeable contrast of the singing melody in C which begins in the seventy-third measure.

Still more unmistakable in its form, and very beautiful in its way, is the Scherzo from the "Pastoral" sonata of Beethoven, op. 28. This movement goes very fast. It is relieved by a trio which contains a lovely melodic phrase, repeated several times with different harmonies. (Plays.)

Of the same general character are the other playful movements in the Beethoven Sonatas. Those in the sonatas for piano and violin, as well as the trios for violin, 'cello and piano, afford yet more decided humoristic traits. They are full of quirks and catches of time, caprices of motives—in short, they are frolicsome.

Movements of this kind were introduced into the sonata by Beethoven, as a compensation for the greater length and seriousness he imparted to the other movements as compared with those of Haydn and Mozart. Independent movements of this kind are, however, numerous in the Bach, Haydn and Mozart works. See, e. g., the Mozart "Pieces," (Peters' ed.) and similar collections of other composers. All of these movements are idealized dance-forms.

LIST OF ILLUSTRATIONS.

1. Bach Invention in C, No. 1.
 2. Scherzo from Beethoven Sonata in C, op. 2.
 3. Allegro (3d mov't) of Sonata in E flat, op. 7, Beethoven.
 4. Menuetto from Sonata in D, op. 10, Beethoven.
 5. Finale of Sonata in G, op. 14, Beethoven.
 6. Scherzo from Pastoral Sonata, Beethoven.
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LESSON TWENTY-SEVENTH.

THE TENDER AND SOULFUL IN THE CLASSIC.

In order rightly to comprehend the works of the greatest composers we need to give especial attention to their deepest and tenderest moments. These, of course, are to be found in the slow movements of the sonatas and symphonies. These movements are founded upon the people's song; they are in lyric forms, in slow and sustained melodies, which in the longer movements are contrasted with second and third subjects of a different character, as we already saw in our studies in form.

The general type of these movements is the *Cantabile*. They are

not to be found in Bach, nor yet in Handel. Haydn gives us the form but not the deep spirit we now look for in a movement of this kind. A pleasing example is found in one of his symphonies. (Plays *Largo Cantabile* from Haydn's symphony in D, No. 5 in Wittman's arrangements for piano solo, Ed. Peters, No. 197.) The second subject is in the principal key of the movement, G, beginning in the thirty-first measure.

The slow movements in the pianoforte works are not so serious or well-sustained, because the pianoforte of that day had not the "singing tone" necessary for properly rendering movements of this kind. For the same reason such movements can not be met with in the Mozart pianoforte sonatas. In these the ideas lack breadth and depth. In Mozart's string quartettes and symphonies, however, we find movements of this kind beautifully sustained, but not characterized by the depth we find in Beethoven. Such a movement is the Andante from the 5th Quintette. (Plays.) Another example is the Larghetto in D from the Clarinet concerts. ("Mozart Album," Ed. Peters, No. 1823, p. 36.)

Beethoven, however, is the great master of this type of composition. We find traces of it even in his earliest works, as in the *Adagio* of the first sonata, op. 2 in F minor. This movement was originally written by him when he was fifteen years old; it formed part of the first quartette for piano, violin, viola and 'cello. The quartettes were not published until after his death. The principal subject is extremely tender and fine. (Plays the entire movement.)

The *Largo appassionata* of the second sonata, op. 2 in A, is a still more notable example. The principal idea of this movement is extremely large, and full of feeling. The second idea, beginning with the last three notes of the eighth measure, is rather insignificant, and indeed is used merely as an interlude. The second subject, proper, begins with the last three notes of the nineteenth measure. The depth and seriousness of this movement are due to its slow pace, the long tones in the melody, and the low staccato notes in the bass, which give an impression of repressed passion.

The beautiful *Adagio grazioso* of the sonata in G, op. 31, No. 1, is perhaps a better example of a purely classical movement of this kind, since it has all the classic peculiarities in a high degree; such as repose, symmetry, moderation, purity, and an exquisite grace such as one may search through many volumes elsewhere without finding. (Plays.) This piece, as indeed the whole sonata, seems a purely classical work. It means absolutely nothing more than it says. It is a beautiful ex-

ample of Beethoven's most cheerful work when he was at the very prime of his health and powers. Many other works of his mean more than they say and so belong to the romantic. This one is the full expression of its own idea, and for that very reason requires a certain maturity and refinement of taste to properly appreciate it.

A short movement in dance form, but in very much the same serious vein, is found in the Menuetto in E flat, out of the third sonata of this opus 31. (Plays.)

A very long but beautiful movement in similar spirit is furnished by the second part of the sonata in E, op. 90. This is one of the most refined and satisfactory cantabile pieces of Beethoven. It has in it an exquisite air of tenderness and nobility, like that of a refined and noble woman. (Plays.)

Yet another movement of the same kind is found in the *Tempo di Menuetto* of the sonata in G, op. 30, for piano and violin, one of the three great ones dedicated to the Emperor Alexander II. (Let this be heard if convenient.) Nor ought we to overlook the exquisite *Andante* and variations of the *Sonata appassionata*, op. 57, which are also characterized by the same repose and elevated beauty. (Plays.)

In all these movements the predominant impressions are of repose, and depth of soul. As Hegel says of Greek sculpture, "this is the unalterable permanence of the immortal gods."

LIST OF ILLUSTRATIONS.

1. Largo Cantabile from Haydn's 5th Symphony, in D, No. 5, in Wittmann's arr. for piano solo, Ed. Peters, No. 197.
2. Andante from Quintette, Mozart.
3. Adagio from Sonata in F, op. 2, No. 1, Beethoven.
4. Largo Appassionata from Sonata in A, op. 2, No. 2, Beethoven.
5. Adagio Grazioso from Sonata in G, op. 31, No. 1, Beethoven.
6. Menuetto from Sonata in C minor, op. 31, No. 3, Beethoven.
7. *Tempo di Menuetto* from Sonata in G, op. 30, Beethoven.
8. Andante and Variations from Sonata, op. 57, Beethoven.
9. Larghetto in D, from Clarinet Concerto, Mozart (p. 36 in "Mozart Album," No. 1823 Peters.)

LESSON TWENTY-EIGHTH.

THE CONTENTED, THE JOVIAL, THE COMFORTABLE, AS EXPRESSED IN THE RONDO.

As to its form the rondo consists of a principal subject three or four times repeated, with second and third subjects intervening between these repetitions. As already appeared in the second part of this work, the rondo differs from the sonata-piece in having less thematic work, and less seriousness. The rondo is derived from the people's song, and represents a spirit of cheerfulness, of burgher-like satisfaction; a comfortable contentment in life which is too lively for repose, and too cheerful for work or striving. Thus, *e. g.*, observe the following: (Plays Rondo in E flat from Beethoven's op. 7.)

In the very first idea we have this feeling of rather satisfied comfort, and the secondary matter only serves to bring this spirit out more plainly.

For another example take the rondo out of the little sonata in G, op. 14, No. 2. This is still more playful. (Plays.)

Even in the serious and deeply moved sonatas, the rondo is in a spirit which indicates that conflict has had its victory in happiness or something approaching it. (Plays rondo of sonata *pathétique*.)

One of the most interesting of the Beethoven rondos is the extremely bright and clever Rondo Capriccioso, op. 129, one of his very latest compositions. The theme of this might have been written by Haydn, it is so clear and sunny, but Haydn could never have indulged himself in the endless caprices of the elaboration. (Plays Rondo Capriccioso of Beethoven.)

If further examples are desired, let them be found in the two rondos of Beethoven, op. 51 in C and G, and Mendelssohn's well-known Rondo Capriccioso.

In several of the Beethoven sonatas we find in place of the rondo a movement called "Finale," which is in the same form as the sonata-piece except that a third subject (or middle-piece) takes the place of the Elaboration. An example of this is found in the first sonata in F, op. 2. In other instances the Finale is a sonata-piece, but conceived in

a lighter spirit. Such are found in the Sonata op. 10 in C minor, op. 31 No. 2 in D minor, op. 31 No. 3 in E flat, etc.

LIST OF ILLUSTRATIONS.

1. Rondo of Sonata in Eb, op. 7, Beethoven.
 2. Rondo of Sonata in G, op. 14, No. 2, Beethoven,
 3. Rondo of Sonata Pathetique, op. 18, Beethoven.
 4. Rondo Capriccioso, op. 129, Beethoven.
 5. Two Rondos, op. 51, Beethoven.
 6. Rondo Capriccioso, Mendelssohn.
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LESSON TWENTY-NINTH.

THE CYCLE OF THE SONATA.

The form of the sonata-piece and the composition to which it has given its name we have already considered in Lessons XV. and XVI. The emotional characteristics of its component parts have now been considered in detail. We are ready, therefore, to enter upon the study of the work as a whole. This cannot be done profitably otherwise than by repeatedly hearing an entire sonata until one knows it in its separate movements and parts, and again in the unity of the complete work, so that one thinks of the different movements as chapters in the same life - history, or as successive and logically - related states of the same person. This unity of the sonata as a whole is one of the peculiar excellencies of Beethoven's works. We do not find the same comprehensive grasp on the part of any other composer in this form of composition.

The first movement represents the earnest and intellectually determined part of the work. The second, the reposeful and deep moments. The third, the out-come into healthful, every-day activity. If there are four movements, a playful moment intervenes between the second and third or the third and fourth, as a sort of interlude. The first movement, therefore, strikes the key-note of the whole work. If its subjects are trivial and scantily handled, no great depth of sentiment in the following part, the slow movement, can reasonably be expected. We already know that the different movements in the same sonata have no motives in common; they are not even in the same key. They are not composed at the same time. Generally we may conceive

of a sonata-piece as having first occurred to the composer merely as a single motive, with certain dimly-perceived possibilities of elaboration. Possibly a second motive, that of the lyric digression, was thought of at the same time. Perhaps the entire Principal was written out immediately; by chance the Second also, though this is not common. The intervening passage work and the elaboration may have occupied the leisure moments of several days. Thus after considerable delay the composer is in possession of the entire first movement. It may be a week later before he composes the slow movement, and a month before the sonata is finished. Yet this does not go to deny the unity of the sonata as a whole. For do not novelists write the most absorbing tales in precisely similar piecemeal way? These delays represent the time of meditation, during which the author decides what the natural out-come of his characters shall be, taking into account all the circumstances of their history as represented.

In some cases the motives of a work were thought of several years before they were finally worked up. In Beethoven's "note-books" (rude memorandum books of music paper, on which he wrote down at the moment any good idea that struck him) we find the motives of his symphonies sometimes for several years before the symphony was composed. Some of these motives undergo remarkable changes before they come into a form satisfactory to the great master. When the sonata is done it is not always satisfactory. Thus, the well-known "*Andante Favoris* in F" of Beethoven was written to go in the Waldstein sonata in C, op. 53. But on trial it did not suit him; perhaps because of its length. So it was taken out and published separately, and the short "Introduction" which now stands there, put in its place. Yet it would be wrong to conclude from this that the association of pieces in the sonata was a matter of experiment, instead of insight and logical development. It is rather as if an author had concluded on reflection that in a certain chapter he had allowed an unsuitable weight to certain tendencies in some one of his principal characters.

A few general traits of these sonatas we may easily observe. Thus, if the first movement is vigorous and strongly marked, the ensuing movements partake of the same decision. To take a very strong example, consider Sonata *Pathétique*. Here the Introduction (*Grave*) opens very broadly and passionately. (Plays.) Then follows an equally forcible Allegro which goes at an extremely rapid pace, and is strongly accented and marked by wide transitions of power. (Plays.) The Elaboration in this is equally forcible, and includes motives from the Introduction as well as from the Allegro proper. (Plays.) Then after

the completion of this movement, there follows an Adagio of the most deep and spiritual expression. (Plays.) On this follows a Rondo, which manifests the habitual carelessness of the rondo, as through a veil of tears. The third subject in it is perfectly dry and unemotional, only to give place for an unusual and unprecedented recapitulation of the principal subject of the rondo. It may be confessed that this rondo, fine as it is, sometimes seems inadequate to the sonata it concludes; and yet Beethoven put it there, and the world generally accepts this as one of his most satisfactory.

Again in the sonata in F, op. 2 No. 1, we have an extremely fortunate example of association. The Allegro is founded on one of Friedmann Bach's. It has no properly developed lyric digression. The Adagio is one of the loveliest, and as we know, taken out of a youthful work. The Menuet is pretty, and the Finale charming and impetuous, and saved from a flavor of the morbid only by the exquisite melody in A flat (third subject).

It is unnecessary to multiply examples. To properly comprehend the sonata in all its possibilities is to comprehend everything in instrumental music. All that can here be done to assist the student is to suggest the unity of the sonata as a whole. More must come by study and experience. It will be found a profitable experience in every way to resume this study from time to time, using the four-hand arrangements of the symphonies of Haydn, Mozart and Beethoven. Some one work is to be taken and each separate movement studied until it becomes familiar; afterwards the entire symphony, and this, also, several times in succession. It is an excellent thing in a boarding school, for example, when an eight-hand arrangement of one of these works is undertaken; we have there immediately four pupils practically interested in one work. The length of time necessary to bring such a performance to a satisfactory state, suffices to thoroughly familiarize the entire school with the motives and leading features of the work. In this way very much genuine musical cultivation can be had in places where orchestral music is never heard. For such a purpose a list is added, below.

LIST OF ILLUSTRATIONS.

1. Sonata Pathetique, op. 13, Beethoven.
2. Sonata in F minor, op. 2, Beethoven.
3. Four-hand arrangement of Beethoven's Septette, op. 20.
4. Beethoven's 2d, 5th and 7th Symphonies, for four hands. (Peters' ed.)
5. Beethoven Sonatas for Piano and Violin, arranged for four hands. In particular Nos. 5 in F, 7 in C minor, and 8 in G.

LESSON THIRTIETH.

THE BEAUTIFUL IN CLASSIC MUSIC, AND THE TRANSITION
TOWARD THE ROMANTIC.

As compared with sensational modern works, classical music seems cold, impassive. Much of this impression depends on one's musical habits of thought. A student who spends a large part of his practice on finger exercises and studies, will find almost any classical sonata musical and grateful to him; but one who idles away his prescribed "hours" on pleasing and capriciously chosen pieces, and never practices exercises or studies, will find a sonata tiresome—at least, until it is heard often enough for its real character to impress itself upon an inattentive player. Still it is by no means necessary for a student to avoid modern works in order to enjoy a sonata. It will be enough if he is willing to decide for himself that he prefers *music* as such, to the strained and forced or empty in expression.

When we take up a piece of Bach's, as, for example, the first movement of the Italian Concerto, it at first seems tame. When heard many times, however, a certain fluency and genuine melodiousness appear in it, which betray the touch of genius. (Plays.) The piece seems to our ears somewhat too long. This impression is not due to its absolute length, but to its want of contrast. If we take up a larger piece of Bach's, such as the Passacaglia in C min. (organ works arranged for four hands), we find in it a certain monotony, yet a decided progress toward a climax. The piece is a set of variations on a "ground bass," or *cantus fermus* which goes through all the variations unchanged. It ends with a splendid fugue. When we compare these variations with each other we observe that each is more complex than the preceding. (Plays theme and variations, remarking the commencement of each. Afterwards it would be well to examine the variations in detail, pointing out the motives of each. Then play the whole again.) In all this we have no new disposition or emotional contrasts represented, but only an unfolding of what was already possible in the theme. As the rose in full bloom displays no petals which were not enrolled in the bud, so these latest and most luxuriant blos-

soms give us nothing that was not already implied in the theme. Nevertheless it was only Aaron's rod that budded, and it is only a theme of such a man as Bach that blossoms out like this.

Here we come upon one of the characteristic moments of classical music. It is that in which music itself is trying its wings for itself. Nothing here seeks expression save only the musical ideas themselves, nay, the single idea of the theme, and its logical implications. In order to appreciate it, therefore, one needs to hear it many times, and especially to have within himself a really musical nature. All the greatest masters since Bach have admired, wondered at, and enjoyed these works of his, the greatness of which lies in the lengths they go as music, and their entire freedom from any thing like *emotional* effort. They are not without emotional expression; they could not be, with a rhythmic pulsation so thoroughly established and so long maintained, for the heart falls in with it and retards or accelerates in sympathy. Add to this the constantly augmenting energy of the motivization, and we have a certain amount of emotional expression in spite of the monotony of the harmonic foundation. Yet with all its energy and strength, and its climax, it remains in some way cold. It is like a wonderful statue in music.

Let us examine it in the light of our studies in the beautiful. Beginning on the lowest plane, we ask what has it for the pleasure of hearing? In answer it must be at once admitted that merely sensuous charm is not here sought. It sounds well; all its dissonances are properly prepared and resolved, and the finest of all harmonic instincts presided over the arrangement of its chord-sequences. Here, therefore, it yields only negative results. We ask again, what has it for satisfaction in contemplation? And in this direction it has much to say for itself. Each period is symmetrical and well concluded. The strictest unity prevails throughout. The work as a whole does not manifest symmetry, since it does not consist of two, three, or any number of sections or members standing over against each other. This element of form is wanting. The Passacaglia is merely the life-history of a single idea from its first simple form through its development to its return again into repose, the *Nirvana* of music. Yet this development itself is traced with such skill, each step follows so naturally on the preceding and the whole is managed without any overdoing or forceful effort, that in the unity and movement of the work we have one of the earliest forms in which the beautiful, as such, found expression in music. Nor is the work without a decided outlook in the direction of the higher perception and spiritual realization of beauty.

Perhaps this is shown in the persistence of the theme; and its final conflict and victory in the fugue. All that goes before is to interest us in the theme. We must not forget that in Bach's day, lovers of music generally were familiar with fugal phraseology and followed with readiness and interest all the vicissitudes of the subject as only musicians now do, so that intricacies of treatment which sound to us somewhat far-fetched and difficult, sounded to them natural and right. On the other hand, the extreme modulations common in modern works, and the brilliancy and comparative looseness of treatment in modern pieces, would have occasioned them a genuine shock of surprise and disapproval.

Again, let us observe the Andante from Mozart's fifth quintette for strings (No. 3 on the list below). It is in the form of a rondo. The principal subject is this. (Plays first subject, 16 measures.) The second subject is in E flat. (Plays.)

Now when we attentively consider the impression this work makes upon us, we immediately perceive that it manifests the elements of formal beauty in a much more complete degree than the Bach works just mentioned. Considered merely as music it is less serious than the Bach pieces. For this reason it bestows less attention upon developing a single subject. The world goes more easily here than there. Life has certain ameliorations. The episode comes not in the form of additional trouble for the theme, but in a complete digression from it, like a visit to a new world. (Plays entire movement again.) Such an introduction of a complete digression within a movement is very rare in Bach. Mozart's appreciation of its restfulness marks his deeper comprehension of the emotional nature of music. Examined with reference to its degree of beauty this piece does not manifest important difference from that of Bach. Thus in the merely well-sounding the Mozart Andante is stronger. It has more symmetry and sweetness; a more evident harmony and proportion of parts; the complete digression into another key relieves the ear. Still this last comparison is hardly fair, for the Passacaglia has its modulatory structure determined by its ground bass. On the other hand the Bach piece is very much more earnest and vigorous. The intellectual element preponderates in it. As already pointed out, it is a monologue, a discussion of a single theme carried out thoroughly in all its parts, with no regard for the hearer. The Mozart Andante, on the contrary, is distinctly lyric. It is a song. And so in all its parts it is simpler, more easily comprehended, more pleasing. Yet both pieces are so masterly in their way that neither can be accredited with a general superiority

over the other. The latter marks a progress in the direction of the secular, and the softer and less divine sides of beauty.

Or take, again, the Beethoven "Moonlight" sonata. Its first movement is also a monody on a single theme. (Plays the first strain of melody of Adagio in sonata.) It is of the most plaintive character. The same spirit pervades the entire movement. (Plays the entire movement.) This sonata has always been regarded as a cry of the heart. The beautiful as such, the symmetrical, reposed, the well-proportioned and sweet, are not here the objects of expression. But instead of them we have the very heart of the composer; its sorrow, its grief, its desire. (Plays again.)

This wonderfully sad movement is followed by a Scherzo which to some extent relieves the tension. The afflicted mourner takes up again the sympathies and associations of life; not with undisciplined buoyancy, but with a sad and tender resignation. Is this all fancy? (Plays Allegretto.) On this, again, follows the Finale, which is in fact a regularly constructed sonata-piece with all its appurtenances. In this we have the soul in its hours of solitude, when, no longer distracted by the world about it, all the waves of its grief come over it. At times hope springs up, but only to be immediately overwhelmed. (Plays the entire Finale.)

Thus in the whole sonata as well as the movements separately, we have a life history, not of a single musical theme and its implications (as in the Passacaglia), but a story of the human heart, a voice from the soul. However fine we may find this sonata in point of construction, we do not listen to it for its music merely. It is distinctly a poem, carrying a meaning which is not in any sensuous charm of pleasantly chosen harmonies or agreeable sequences of melody, nor yet in any formal beauty. Indeed, the beautiful, as such, is not the impression this work leaves upon us, but its *expression*, its *sorrow*. In this, then, we come upon the romantic moment of music, when art becomes the expression of the joys and sorrows of the soul.

Yet another example. Let us take the Beethoven Sonata in E flat, op. 31 No. 3. This belongs to the more pleasing moments of experience. The Allegro opens with a motive that sounds like a question, an impression having its source partly in the motive itself but more in the harmony which supports it. The entire movement is short and not seriously intended. (Plays entire movement.) This is followed by a Scherzo which has something song-like in it, although it is in the same form as the preceding, a sonata-piece. (Plays.) This is followed by a Menuetto, a genuine *cantabile* movement (one of the loveliest, by

the way), which is a simple binary form. (Plays.) This, again, is followed by the Finale, which also is a sonata-piece, perhaps the only example in the Beethoven sonatas where three of the forms of the same sonata are of this kind. This movement is extremely jolly and pretty. (Plays.) Listen now to the entire sonata. (Plays entire sonata.) Here, as you perceive, we have not a moment of grief or any deep sorrow, nor yet any great moral earnestness. But instead of it the musical, the symmetrical, the pleasing, the beautiful. If now we would be fully conscious of the musical distance we have passed over we should hear again the Bach Passacaglia. (If agreeable the Passacaglia may here be heard again.)

When we thus bring these two extremes, or at least widely separated points, of the musical scale into juxtaposition, we are able to realize that the beautiful itself is not the principal subject of the Bach piece; and that from Bach to Beethoven a great progress has been made in the direction of the lovely and the expressive.

Yet one more example. Let us observe carefully the Air and Variations in B flat by Schubert. (Plays Schubert's air from the Impromptu in B flat, op. 142. Then play the beginning of each variation, calling attention to the motivization of each, and afterward the entire piece.) In this lovely work we have something very different from any thing we find in the Passacaglia, or even in the Mozart Andante. Yet its prevailing expression is one of beauty and grace. A careful examination of it will indicate considerable attention to the well-sounding, a strict but purely unconscious observance of formal beauty, and beyond this a perceptible flavor of more inward and exquisite movement of spirit. Yet this without at all going into the depths of the soul. Like a pleasant sunset, one regards it with delight, but composure. As when the duties of the day are done, its pleasant experiences remembered, all its annoyances and cares forgotten, in peaceful contemplation one awaits the hour of sleep.

In all these examples we have had to do chiefly with formal beauty, save where the "Moonlight" sonata brought us to a still more inward exercise of spirit. The progress thus traced, from the strict musical logic and elevated formal beauty of Bach, through the pleasing and enchanting in Mozart, Beethoven and Schubert, and the deeply heartfelt in Beethoven's latest works, goes yet further in the romantic school, as we shall hereafter see. This same progress is traced from the vocal side in Part VII., on Songs, where new conditions lead to new and important results. The smaller classical composers, such as Clementi and Dussek, display in the main the same general character-

istics as we have observed in Beethoven, yet with less unity and imaginative power. Indeed we must think of Dussek as an imitator, or at least follower of Mozart, and as breaking no new paths. Bach, Haydn, Mozart and Beethoven comprehend everything that properly belongs to the classic in music.

LIST OF ILLUSTRATIONS.

1. Allegro from Bach's Italian Concerto.
2. Passacaglia in C minor for the organ. Bach. (Arranged for 4 hands on the piano. Peters' Ed. No. 224.)
3. Andante from 5th Quintette, Mozart. (4 hands. Peters' Ed. No. 997.)
4. The "Moonlight" Sonata of Beethoven, op. 27 No. 2.
5. Sonata in E flat, op. 31 No. 3, Beethoven.
6. Impromptu in B flat, op. 142, Schubert.

PART SIXTH.

STUDIES IN THE ROMANTIC.

LESSON THIRTY-FIRST.

THE CHIVALROUS.

"The chief content of Chivalry," says Hegel, "may be expressed as *Honor, Love, and Fidelity*." The idea of chivalry carries with it the heroic, the tender, the graceful and considerate, and above all the noble and dignified, or, as Southerners say, "the high-toned." This phase of musical expression finds its most congenial expression in the works of Chopin, especially in the Polonaises. Yet the polonaise expresses these graces in many instances with a certain qualification. The Chopin polonaise not only represents the phases of chivalry, but there runs through it the sad and almost morbid element of Polish character, as if the unfortunate history of this country had imparted a tinge of sadness even to its moments of victory. Of the polonaise in general, Liszt writes :

"While listening to some of the *polonaises* of Chopin, we can almost catch the firm, nay, the more than firm, the heavy, resolute tread of men bravely facing all the bitter injustice which the most cruel and relentless destiny can offer, with the manly pride of unblenching courage.

"The progress of the music suggests to our imagination such magnificent groups as were designed by Paul Veronese, robed in the rich costume of days long past; we see passing at intervals before us, brocades of gold, velvets, damasked satins, silvery, soft and flexible sables, hanging sleeves gracefully thrown back upon the shoulders, embossed sabres, boots yellow as gold or red with trampled blood, sashes with long and undulating fringes, close chemisettes, rustling trains, stomachers embroidered with pearls, head-dresses glittering with

rubies or leafy with emeralds, light slippers rich with amber, gloves perfumed with the luxurious attar from the harems.

: "From the faded background of times long past these vivid groups start forth; gorgeous carpets from Persia lie at their feet, filagreed furniture from Constantinople stands around; all is marked by the sumptuous prodigality of the magnates who drew, in ruby goblets embossed with medallions, wine from the fountains of Tokay, and shod their fleet Arabian steeds with silver; who surmounted all their escutcheons with the same crown which the fate of an election might render a royal one, and which, causing them to despise all other titles, was alone worn as *insigne of their glorious equality.*"

Thus in the Military Polonaise of Chopin, already heard several times in the course of these studies, we have the martial element strongly brought out. This runs through the whole piece. In form this polonaise is of the simple binary order. The second leading subject beginning:

Ex. 28.



is of the nature of a "trio." Yet in this, where if anywhere we would look for the expression of tenderness, the military ardor glows still unquenched. After one strain of this we encounter a different spirit. What is it? (Plays the middle strain of trio beginning with the trill on C sharp in the bass.) This is in effect a salute. It is as if we had been witnessing a grand review. Here the general and his staff ride down the line, and we hear the salute of honor, the roll of musketry, the blare of the trumpets, and see the waving of the colors.

On the other hand let us examine a work in which there is much greater diversity of momentary expression, and consequently much less coherence.

Observe, now, the following: (Plays the first twelve measures of Polonaise in C sharp minor, op. 26.) Here the first four measures have the force of a full period; they start off splendidly, with the greatest determination and courage. In the next eight measures this courage still exists, it is true, but with it a vein of weakness becomes apparent. (Plays this phrase; and then repeats the entire period.)

At the twenty-fifth measure a new figure meets us, not referable to any warlike spirit as such. It more reminds one of Liszt's description of the complicated figures and constantly fresh inventions intro-

duced into the Polish dance. (Plays seven measures.) At the tenth measure of this part the chivalrous spirit reappears. (Plays to the end of this part; *i. e.*, to the signature of five flats.)

Here enters an entirely new spirit. Our valiant soldier has become entangled in the snares of love. Yet note how tender his devotion. With what subtle nobility of tenderness he breathes his love. (Plays sixteen measures of this part.) Here at the seventeenth measure a different spirit enters. It seems a conflict, a dialogue. Above we hear the woman's voice, gentle, persistent, tender; below the man's, more importunate, not so reserved and regular. The *denouement* each hearer may imagine for himself. When this little conflict is over we have again the gentle song of love which opened this part. And thus the piece ends. (Plays.)

Observe again the entire piece. (Plays the whole piece.) It consists, as you perceive, of two equal parts or pictures, different sides of the same nature. The first martial and ardent; the second tender and pleading. The work has no unity except in so far as the uniform rhythmic pulsation throughout the piece enables us to recognize, underneath all those moods, the beatings of the same hearts.

Here, again, and in order to study the polonaise from a different stand-point, observe the following: (Plays Polacca Brilliant in E, op. 72, Von Weber.) This, as you perceive, is a melodious and poetic piece, but it lacks the nameless grace and charm of the Chopin works, though to very many, and perhaps to all, there is something extremely pleasing in its freshness, which has nothing in it of a morbid character.

Again, observe this little polonaise of Schumann's: (Plays the polonaise in D, out of the papillons, op. 2.)

In order to understand this phase of music fully we need to examine three more works. The first is the Chopin polonaise in A flat, op. 53. This is in the grand style. Observe the Introduction. (Plays sixteen measures.) See how strong and irresistible the impulse! Then enters the theme. (Plays from seventeenth measure to the end of this part, through forty-eighth measure.) Here at the forty-ninth measure there enters one of those capricious figures referred to by Liszt. Evidently it is of a grandiose and somewhat startling character; it is repeated with emphasis (represented by the transposition to a higher degree). At the fifty-seventh measure a grand and dignified melody begins, which presently brings us again to the theme. (Plays four measures and four measures; and then this melody; then the theme and so on through the Principal to the change of signature.)

Here at the change of key a new caprice presents itself. In the treble we have a very quiet melody; under it in the bass a monotonous octave figure repeated over and over many times, at first very softly, then by degrees louder. It expands and expands until it fills the whole field of observation; then it subsides only to mount up once more. (Plays through the passage containing bass running passage in octaves.) At the end of the octaves there enters a gentle figure in G major, afterwards transposed to A flat, and this, after some time, leads again to the principal, and so to the close. (Plays last part of piece.) Observe now the whole work. (Plays the entire polonaise.) This piece, in spite of a considerable degree of contrast between the various strains, is essentially of one spirit, and that of an extremely heroic, dignified, and noble character.

Another work of this class and remarkable for still greater contrasts, though, as a whole pervaded by a more refined (and possibly effeminate) spirit, is the Chopin polonaise in E flat, op. 22. This work is preceded by a charming *Andante Spianato*, which belongs to the tender side of emotion. The polonaise enters thus: (Plays.) In the sixtieth measure of the polonaise proper (not counting the orchestral *tutti* intervening between the andante and the polonaise) a series of strong contrasts begins. Here we have two lines of extremely bold octaves in both hands. (Plays.) In the sixty-seventh measure a soft and delicate melody enters, concluding with some delicate cadencing, in the sixty-ninth, etc. (Plays.) In the seventy-third measure a bold and fiery passage bursts in, closing with an octave passage. (Plays.) In the eighty-third measure a lovely melody in C minor begins. (Plays.) But enough. Suffice it to say that in this piece we have almost every phase of the Chopin nature represented, and it is rightly counted for one of his most exquisite works.

Still another and more sensational work of this school is Liszt's Polonaise in E. This great work (one of the best of Liszt's) contains very few of the refinements we have seen so abundant in the work last considered. Nay, it is even less so than the heroic polonaise in A flat. Yet it is a concert-piece of the same general type, and as such deserves to be carefully heard. The finest work in it is in the Cadenza. (Plays.)

LIST OF ILLUSTRATIONS.

1. Chopin's Polonaise Militaire, op. 40, No. 1.
2. Chopin's Polonaise in C sharp minor, op. 26, No. 1.
3. Polacca Brilliante in E, Weber, op. 72.
4. Schumann's Polonaise in D (out of Papillons, op. 2).
5. Chopin Polonaise in A flat, op. 53.
6. Chopin's Andante and Polonaise in E flat, op. 22.
7. Liszt's Polonaise Heroique in E.

LESSON THIRTY-SECOND.

THE GENTLE AND SENTIMENTAL; THE DEEPLY TENDER.

The earliest consistent examples of this kind of spirit worked out in pianoforte music in simple forms, are to be found in some of the Haydn adagios and andantes, and the Field nocturnes, the latter most particularly. Field very probably derived more or less suggestion from the slow movements in Beethoven sonatas, all of which, as far as the "Waldstein" appassionata and "Kreutzer" sonatas, were published before the Field nocturnes. In many of the earlier sonatas of Beethoven we find short passages in the genuine nocturne vein; as, e. g., in the Adagio of sonata pathétique, the Menuet in the sonata in E flat, op. 31, etc. To Field, however, is due the credit of having established the form of the nocturne as an independent piece for piano, in a tender, elegiac vein, and, both in point of difficulty and emotional range, keeping it within the resources of amateurs generally. Here, e. g., is such a piece. (Plays Field's nocturne in B flat.) This piece, like all of Field's, is characterized by an extremely clear and limpid style, and a truly refined and delicate spirit.

Field was not insensible to the advantages of contrast, as we see in the following, where the second subject makes an admirable contrast with the first. (Plays Field's nocturne in D, No. 13.)

Mendelssohn, however, is the magician who first made known to amateurs generally the latent singing powers of the pianoforte. This he did in his famous works, the "Songs Without Words." No doubt the fortunate selection of title had much to do with their immediate popularity, which was very great, and has in fact continued ever since.

The first book of these beautiful works was published in 1829 and contained six pieces, in which the Mendelssohnian spirit is unmistakable. In the first we have a tender melody and a gentle and well-blended accompaniment, which, when well played, is truly charming. (Plays.) In the second we have a vein of sadness or melancholy, as well as the usual tenderness. (Plays.) The third is the well-known "Hunting Song," which may well enough be heard here for the sake of the contrast. (Plays No. 3.) No. 6 is a Venetian *Gondellied* in which

one plainly hears the melancholy and passion of a decayed and fading race. (Plays.) Whatever meaning we may be led by their fanciful titles to attach to these pieces, they all speak unmistakably the voice of tenderness and sadness. Whenever we are in any similar mood these pieces chime in with our feelings, and utter the very tones we would ourselves have originated. This is the quality of popularity: to seem to say what every reader would himself have said (if only he had thought to do it). And this quality the Mendelssohn songs possess in the most eminent degree. Another example of the same spirit we have in the lovely Duetto in A flat, No. 18, which may be heard again if desired. (Let it be played if it is not clearly remembered from former citations.)

Chopin took up the nocturne form as Field left it, and imparted to it a greater depth and range of meaning. One of the simplest types of his is the second one, the lovely nocturne in E flat, op. 9, No. 2. This consists of a gentle melody and a delicate accompaniment of chords. It is extremely unpretending, yet it is one of the most perfect gems in this department of composition. (Plays.)

Here, in the 4th nocturne, he avails himself of a stronger contrast. (Plays nocturne in F, op. 15, No. 1.)

Another of the singing nocturnes of Chopin is that in B maj., op. 32, No. 1. (Plays.)

In the 13th nocturne there is a deeper meaning. It tells of greater depths of passion, and has stronger contrasts than those already heard. (Plays the nocturne in C minor, op. 48, No. 1.)

Two of the most admired of these works are those in G, op. 37. No. 1 in G minor is an elegy full of sadness and longing. It is relieved by an episode of pure uninverted triads, like a church piece. In this we have portrayed a deep and spiritual peace. (Plays.)

The second one, in G maj., is of a much more genial and cheerful character, delicate and tender. Owing to the preponderance of thirds and sixths it is extremely difficult to play well. (Plays.)

LIST OF ILLUSTRATIONS.

1. Nocturne in Bb, Field.
2. Nocturne in D, No. 13, Field.
3. Nos. 1, 2, 3, 6 and 18 of Songs without Words, Mendelssohn.
4. Nocturne in Eb, op. 9, Chopin.
5. Nocturne in F, op. 15, Chopin.
6. Nocturnes in B, op. 32; C min., op. 48; and G, op. 37, Chopin.

LESSON THIRTY-THIRD.

THE HUMORISTIC AND THE PASSIONATE.

By the name Humor the Germans denote caprices, whims, moods, change; and not the ludicrous, as in later English usage. There is one side of the modern romantic school which can be appropriately named by no other term than humoristic. This is nearly the same as whimsical, the difference being that the latter term has acquired an objectionable meaning, like the "foolishly humoristic" or the "unreasonably humoristic." This element of musical expression frequently exceeds the bounds of beauty, and is indeed allied to realism, since *realism* in music is in fact nothing but musical expression made subservient to a strictly literal representation of natural sounds or common-place sensations. Humor in music frequently approaches the grotesque. The great exponent of this school is Schumann, whose fancy ran wild in every direction, and only in exceptional cases controlled itself according to the moderate and decorous.

Here, for example, are three little pieces from the *Kinderscenen*. (Plays successively, "From Strange Lands," "A Curious Story," and "Playing Tag," the first three pieces in the "Scenes from Childhood.") These little pieces, as you observe, are entirely unlike each other, and each one is complete in itself. The first a graceful little melody. The second a bright and rather sprightly and forcible little piece in march time. The third a sort of presto with very strong accents. It would be a very superior sort of clairvoyance in any one who should be able to guess the names of these pieces from hearing them played. Yet the names give a very decided assistance toward divining the author's meaning. Observe now the following: (Plays No. 5, "Happy Enough," No. 7, "Traumerei," and "Frightening," No. 11.) Among larger pieces of the humoristic type are to be mentioned the Schumann *Phantasiestücke*, op. 12. It is of the first of these that Franz Brendel remarks: "It brings us blessed enjoyment, vernal airs, and flowery savors." (Plays "In the Evening.") This dreamy nocturne is followed by a powerfully excited piece called "*Aufschwung*," "Soaring," a name intended to convey the idea of such a mental state as one falls into in

wakeful hours of night, especially after taking too strong tea, or a light opiate. Then the brain is preternaturally active, nothing seems impossible; the most brilliant conceptions throng the mind, one visits strange lands, rises into unknown regions, solves impossible problems. The sober light of day dissolves all these visions, but while they last they carry the bewildered visionary captive at their will. Such a piece is this: (Plays "Soaring.") Then follows a sort of musical conundrum, "Warum," "Why." It consists of a single motive many times slowly repeated, accompanied by a restless accompaniment of chords entering on the half-beat. (Plays *Warum*.) Then follows yet a different strain, called "Whims," of which we need no further explanation than the title. (Plays *Grillen*.)

In all these pieces we plainly see that the beautiful, as such, is not sought by the composer. They afford neither the sensuous charm of delicately-balanced phrases, sweetly-modulating chords, or any other mere gratification of a love for the well-sounding. Quite as little do they afford satisfaction in contemplation. Formal beauty they do not possess. Their distinctive merits are two: First, their coherence as music. Here comes along a new composer, Schumann, a hundred years later than Bach, and develops musical ideas in ways that are musically right and proper, and yet *new*. And, second, these humoristic pieces carry us along with them, move us, excite us, as the Bach pieces do not. You may pronounce them unbeautiful if you please, but they are musically right and genuinely expressive.

There is also a darker side of the picture. Observe now this: (Plays Schumann's "In the Night.") It is of this piece that Franz Brendel says: "It is a powerful night-piece, hobgoblin-filled, awful pictures, anxious waking-dreams; a state of soul the opposite of the 'Evening' formerly mentioned." This vein is not uncommon in Schumann, especially in his later years. It also appears in Chopin as the first part of the first movement of the sonata in B flat minor, op. 35, and in many other places. So also many of the Beethoven pieces must have sounded in this vein when they were new, before the listener's ears had become accustomed to the rapid modulations of these pieces and their restlessness. This spirit is also to be met with in Bach, as in the great organ prelude in A minor, and in many other pieces. This prelude, for example, seems to aim at representing a tossed and troubled spirit, like the waves of the sea. Neither the tuneful as such, nor still less the reposeful, could have been intended. They cannot be called beautiful since they are neither pleasing to hear, satisfactory to continually meditate upon, nor inspiring except as they widen the range of musical

expression and serve for contrast, thereby heightening the beauty of other movements with which they are associated. This use, however, was not intended either by Bach or Schumann. The former wrote them for the purpose of expressing himself in this direction, which he saw to be legitimate and possible; Schumann, to satisfy his musical instincts in the same way, and also to gratify morbid moods.

LIST OF ILLUSTRATIONS.

1. Schumann's Kinderscenen (Scenes from Childhood) op. 15. Nos 1, 2, 3, 5, 7, 11.
 2. Schumann's "In the Evening," No. 1 in op. 12.
 3. *Aufschwung*, or "Soaring," No. 2 in the same.
 4. *Warum*, "Why?" the same.
 5. *Grillen*, "Whims," from the same.
 6. "In the Night," No. 5 in the same.
 7. First part of Allegro in Chopin Sonata, op. 35.
 8. Great Organ Prelude in A minor. (Vol. II. Bach's Organ Works, Peters' Ed.)
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LESSON THIRTY-FOURTH.

THE FANCIFUL AND PLEASING.

Pieces of this class represent the lighter sentiments of social life, especially of polite society. We find in them symmetrical and graceful forms, permeated by a bright and pleasing spirit. They are refined and true, but they do not express the heroic or despairing moments of the soul. In consequence of their representing so completely the spirit of social life, they are eminently suitable for parlor performance. Observe this elegant waltz. (Plays Chopin's waltz in A flat, op. 34, No. 1.) This is the very spirit of the world and of society. Another example of the same kind is Rubinstein's Valse Caprice in E flat. (Plays.) Still another, and a famous one, too, is Weber's "Invitation to the Dance." (Plays.) This latter is more perfectly idealized than either of the preceding. The introduction is moderate and meditative, as if undecided whether to dance or not. Fanciful people have imagined that they saw in it the advance of the gentleman and his address to the lady, her acceptance, their quiet and fragmentary talk in the moment before the dance actually begins. Then the dance itself. At the close he re-conducts the lady gracefully to her seat, in the figure of the introduction.

Another example of similar spirit is the elegant Chopin Rondo in E flat, op. 16, which, though long and difficult, is conceived in the spirit of play, and represents the light and worldly side of feeling, yet with true refinement and earnestness. (Plays.) Were we to go further in this field we might bring forward the elegant Scherzo in B flat minor, op. 31, a very beautiful and poetic piece, which contains, perhaps, rather more of meaning than this list properly includes.

This field is practically illimitable. It includes all the lighter works of the greatest composers, except Schumann, who has left nothing properly belonging to it, and almost the entire production of very many smaller writers, such as Schulhoff, Jaell, Hunten, Leybach, Gottschalk, etc., etc.

Pieces of this class should be elegantly written and agreeably sounding. In the nature of the case they are perfectly easy to understand, for which reason we do not dwell upon them, but content ourselves with simply calling attention to them.

LIST OF ILLUSTRATIONS.

1. Chopin's Valse in A flat, op. 34, No. 2.
 2. Rubinstein's Valse Caprice in E flat.
 3. Weber's Invitation to the Dance.
 4. Chopin's Introduction and Rondo in E flat, op. 16.
 5. Chopin's Scherzo in B flat minor, op. 31.
 6. Mill's 1st Tarantelle.
 7. Raff's Valse Impromptu in B flat, op. 94.
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LESSON THIRTY - FIFTH.

THE SENSATIONAL AND THE ASTONISHING.

In ordinary English usage, the term Romantic implies something "striking," "characterized by strong contrasts," "sensational," etc. Our studies thus far in this school of music are sufficient to show us the propriety of its name. In the previous lessons we have, indeed, come upon only the more reasonable and justifiable features of the romantic, in which the beautiful in some sense is the supreme object. Recent music, however, and particularly pianoforte music, contains many productions in which the sensational and the astonishing are the ends sought. Of this kind are concert pieces in general, especially the

earlier works of Liszt, and most of the productions of other virtuoso players. Such, also, are very many orchestral works, especially some of Berlioz, Saint-Saens, Wagner's "Ride of the Valkyrie," etc.

In making the sensational their object, all of these exceed the bounds of the beautiful, and are of real use in art only in so far as they break new paths of technical accomplishment, and thereby provide means of expression which may afterwards be employed in artistic creation. In this way all great *virtuosi* have illustrated the capacity of their instruments, and in their works have provided useful studies for the mastery of peculiar difficulties. Of this kind, for example, are the Caprices of Paganini, which, while containing many musical and beautiful passages, are in general rather extravagant, and almost entirely wanting in symmetry and repose. They resemble tropical vegetation where in a humid soil and a dank atmosphere the most extravagant and fantastic growths are seen, luxuriant and beautiful in abounding vitality, yet oppressive to the senses.

In all these productions, moreover, there is a certain charm which recommends them to the player. It is not unlike what Ruskin calls "vital beauty, or the appearance of felicitous fulfillment of function in living creatures;" in other words, their remarkable adaptation to the instrument for which they were composed. The study of them has particular value in affording a free and dashing mode of playing.

The sensational in piano music dates from the discovery of the diminished seventh and its chromatic susceptibility. Thus in many of the earlier Liszt pieces there are passages which are neither pretty nor expressive, but which are merely *noise*. This kind we have illustrated in the "Lucia," for instance, and in the Rigoletto chromatic cadenza, described in Lesson XIX.

Another example is found in the cadenza near the close in Raff's Polka de la Reine. (Plays cadenza of diminished sevenths in the bass, and the ascending passages belonging to them; afterwards the entire piece.)

Of this kind are the cadenzas in the Chopin concerto, referred to in Lesson XIX. (Play if convenient.) In the Liszt concerto in E flat, we have many examples of this kind of work, put together much more loosely. (Play, if convenient.)

It cannot be denied that there is something satisfactory in the way in which these effects are planned. Thus in Liszt's "Rigoletto" fantasia we have opening passages which although brilliant and pleasing are not very difficult. Then follows the pretty melody, and, after the striking sequence of chromatic modulations, the cadenza already

described comes in. The work then resumes the melody *pianissimo*, with very delicate and pretty runs, rising occasionally to *fortissimo*. Still the general build of these three pages is the *pianissimo*. At the close of this part there is a *cadenza* which is of extremely simple construction, but when well done is even more showy than that at the end of the first part. This, in turn, is followed by the octave finale, at first softly, but at the close working up to a brilliant and astonishing effect. The success of the piece lies in the care with which the brilliant passages are preceded with those of a soft and pleasing character, and this must be observed by the performer who expects to make a success with it.

This reserve—these long passages of really musical writing leading to astonishing and sensational passages, are the saving elements in *bravoura* pieces. The Liszt concerto is an extremely fragmentary work. It is written on a plan, and very cleverly too; but its primary elements are few, and it entirely lacks the artistic coherence and repose of such work as that in Chopin's concerto in E minor or in F minor. All of the Liszt *bravoura* pieces are written on the same plan, the climaxes being of occasional occurrence and carefully foreseen. Thus the well-known "Tannhauser March" opens brilliantly with the trumpet call, but presently subsides into a very reasonable and agreeably sustained presentation of the chorus. Gradually, however, the movement becomes more and more elaborate, and at last reaches an imposing effect.

All this modern virtuoso *bravoura* rests upon the idea of astonishing by mere sensation, and therein stands upon a lower plane than the *cadenza* formations of the older musicians. Bach, Handel, Beethoven and Mendelssohn, all were great performers who could entertain the most cultivated audiences by their masterly improvisations. But in their *cadenzas* they made their effect by the musicianship with which they elaborated and handled their themes, and not with any merely vulgar scrambling about the keyboard in apparently impossible passages.

Nevertheless the ways of Nature are not so crude after all; for every creature has its natural enemy which acts as a check upon its undue multiplication. So here, this sensationalism finally reaches bounds. Such a passage of sevenths as that of Raff's, already referred to, is the limit. This is mere noise, and just as bad and astonishing as any other hideous succession of chords played *fortissimo* on the bass of the pianoforte. So, also, Liszt in one piece and another covered the possibilities of radically different passages which would at the same time be playable, and therein effective. Hence in the later period

of his creative activity he gave over the piano as a *bravoura* instrument, and applied his powers to the reproduction of pieces of every kind upon it, which had hitherto been supposed impossible. And in these, although a great technique and abounding courage are presupposed for the player, the emphasis is put on musical declamation and the imitation of orchestral effects, or at least their substitution by pianoforte equivalents (as in engraving such and such lines represent one color, and such and such another, though all in the engraving are in black and white). In this, while he by no means rises into the plane of original creation, he certainly entitles himself to respect by employing his powers for worthy uses. Three remarkable examples of this kind are afforded by Liszt's transcriptions of the Wagner "Spinnlied," "Isolde's Liebes Tod," and "Lohengrin's Verweis an Elsa." Another fine example is in Bülow's excessively difficult transcription of Wagner's "Faust Overture." These observations hold true of other virtuoso work since Liszt, such as the concert pieces of Tausig, Saint-Saens, etc.

It should be said of these experiments in the sensational that, like most of the prominent features of the romantic school, they have found their inciting cause in poetry, or the effort to represent by means of music something which, properly speaking, is neither in music nor in any strict and proper sense representable by it. This has already been suggested in the lesson on descriptive music, and comes more plainly in review in the next following discussion of Songs.

LIST OF ILLUSTRATIONS.

1. Liszt's "Rigoletto."
2. Raff's "Polka de la Reine."
3. Chopin Concerto in E minor, op. 11.
4. Liszt's Concerto in E flat.
5. Liszt's "Tannhauser March."

PART SEVENTH.

STUDIES IN SONG.

LESSON THIRTY-SIX.

THE INFLUENCE OF POETRY UPON MUSIC.

Modern music owes its development to the co-working of three influences. The first of these is the better comprehension of the nature of music itself; the true relations of tonality, harmonic progressions, melody, and form to each other; and the logical methods of handling musical ideas merely as music, and aside from a definitely chosen emotional content seeking expression through them. The second operative force is the general progress in art conception, and especially the overmastering desire of the Romantic for a natural and valid means of expressing *feeling*, merely as such, and uncolored with conscious thought. The third of these forces is the influence of poetry upon music, and especially of the desire to express, by means of music, ideas not properly belonging to it, but suggested to it by poetry.

These three have operated simultaneously throughout the history of music. Yet it may be truly said that the first of them came soonest to expression; and this very naturally. For in the earliest times, when the development of music began, its relation to the other arts was not understood; indeed the meaning of art in general has only lately begun to be fathomed. So the musician worked by himself as a musician, seeking to comprehend the mysteries of this new form of art, and to reproduce his thoughts in it. Outside influences were not wanting here, particularly that of the church. On the whole, as already suggested in Chapter XXIII, the influence of religion has been of the highest advantage to art by raising and purifying its ideal. But Religion is one thing, and the Church sometimes another. And so while Religion has always performed this service to art, and has further extended her

inspiration to music in particular, in the form of sublime hymns and canticles which become truly complete in the liturgy only when music's voice has modulated and shaped the hallowed utterance, the influence of the Church has sometimes tended in the direction of mere conventionality. They have it for a proverb in Germany, that when a composer has written all his original ideas, he can then compose only church music. And so the truly original musicians in every generation have developed and matured their talents in purely secular fields, and only in old age have brought a single wreath (often of flowers how precious! and gathered in fields, how far away!) and laid it with palsied but reverent hand upon the altar. So did Bach in his Passion Music and his one Mass; so also did Handel with his immortal "Messiah," a work in which we hear not the feeble and uncertain accents of age, but the sweet songs of hope and trust, as if the old composer had tasted before time the fountain of eternal youth, or that, like the servant of the prophet, his eyes had been opened so that he saw the mountains full of the chariots of the Lord. So was it with Mozart in his Requiem; and Beethoven with his colossal Mass in D minor. But as a rule, all the composers, who gave coherence and shape to music, arrived at their results by working in purely secular fields, where the swift-coming fancies might all find legitimate utterance. In particular the composers who wrote music, as music merely, were Bach, Haydn, and Beethoven; and, since them, Schumann and Chopin, though the latter is rather to be counted for a worker in one particular province of music, the pianoforte, than in the whole field of absolute and independent music.

The influence of the second of these operative forces has been silent and unconscious, as indeed, inspiration generally is. There has never been an authoritative declaration of the meaning of art, least of all by artists. Each man has builded, moulded, painted, sung or prophesied as the inner force impelled him. His life has gone into his works. When death overtook him he dropped his workman's tools, and sank unconscious into the bosom of mother earth. Sometimes, his very friends have not taken the trouble to count and reckon up his effects, and only the tardy justice of posterity has been able to gather up the precious tokens and place them in the pantheon of art. So was it with Bach, and Schubert; and so almost with Schumann and Berlioz.

Yet in one way this force has operated upon musical development, and that in great power; namely, in the extinction of other forms of art, leaving almost the whole ideality of several generations to seek ex-

pression through music. This comes out plainly enough in the dates. Michael Angelo and Raphael were nearly two hundred years before Bach and Handel. Dante was two centuries earlier still. Shakespeare was a hundred years earlier than Bach. Thus Bach, Handel and Beethoven had the stage to themselves for a century, during which there was no absolutely great master in any other form of art. In this way the world gained leisure to attend to music ; and so it has been since, for during the last century there has never been a genius of the highest order outside of music. Thus, what music could do, as music, we must learn for the most part in the works of Bach, Haydn, Mozart, Beethoven, and Schumann. And in the very same works, also, we must measure its value as a form of art and an expression of the ideal. And this has been our labor in these studies hitherto. We now come to the point where we must enter upon the historical and practical study of the relation of music to poetry, and of the manner and extent of the action of poetry upon it. The subject is a very large one, and for full handling takes us over wide lapses of time and a considerable range of topics. In general, however, we shall obtain a fair idea of the course of this development if we attend carefully to the observations following.

In the union of poetry and music, both sides have to make important concessions. These are of so serious and so vital a character that, speaking in a broad sense, we might say that both poetry and music must needs sacrifice their most eminent qualities, as poetry and music respectively, in order to successfully unite themselves in the complex utterance of song. We are already, to some extent, prepared to understand this, by our studies in Chapter XXV. For, as we there saw, the distinctive excellencies of Poetry are its sense-pictures, and its power of awakening emotion by contrasts and collisions of persons, respectively living and acting out the opposing principles between which the collision takes place. The highest poetry, while always in sense-forms, is peculiarly and pre-eminently intensified by thought.

The first and perhaps chief difficulty Poetry has to contend with in uniting with music, is the long time consumed by musical utterance, a time from two to six times greater than speech,—and, it may be added, constantly increasing in the later composers, as we see, for example, in Max Bruch's Lay of the Bell, etc. Almost any poetical picture or scene runs through four lines, and sometimes through ten or twenty, but as all these lines do something towards completing the picture, they must all be retained in the mind at the same time. Ordin-

nary reading passes so quickly as to permit the mind to do this without difficulty. But when this time is spun out too long, and especially when the unity of the description has been destroyed by the inception and completion of several musical periods to one period of words, the pictorial quality of the poetry is lost in the song. In like manner, the very form of musical utterance is fatal to the intelligible expression of any kind of reasoning, or deduction of conclusions from premises. Not even Beethoven would be able to set to music successfully such a passage as Portia's Plea for Mercy, in "The Merchant of Venice." Music, as we well know, is the expression of *feeling*; when poetry becomes directly expressive of emotion it becomes musical—provided only that its feeling is not outside of or contrary to music. Thus when hate, revenge, or remorse are the feelings seeking expression in the words, music can do nothing to aid them, for they are in their essence contrary to music, and if at all representable in sounds, representable only in harsh and hideous discords. Yet even this range must not be denied the opera; we can only limit its recourse to such extravagant measures, to its moments of brief and insuperable necessity, to be atoned for by many a bar of tuneful penance. Hence we may say in general that, in order to adapt itself to musical expression, Poetry must forego its reason, its long-spun descriptive passages, and, to a certain extent, its coherence. Its pictures must become mere outlines, such as a couple of phrases will compass; its thought sharp, incisive, terse, and never of an abstract character. And it is only when it speaks directly the language of the heart, that musical utterance becomes indispensable to its completeness. A true lyric requires music to fully express it. Of such sort are all true hymns, such as the "Gloria," the "Te Deum," the "Venite," "Jubilate." These without the voice of song are but birds or angels without wings.

On the other hand, Music has much to lose in a direct union with poetry. She, also, must part with her coherence in long forms. Such closely knit and legitimately developed musical creations as the great organ fugues of Bach, and the sonatas or symphonies of Beethoven are entirely foreign to the spirit of song. Here first music has to consider the compass and pitch of the voice, and its effectiveness in different registers. One recalls here the remark of the teacher, himself a distinguished composer, who, when a pupil brought him an anthem in which the tenor had the words "Praise the Lord" on G below middle C, crossed out the passage with the remark, "The tenor *can not* 'praise the Lord' below middle C," alluding, of course, to the non-effectiveness of the tenor voice at so low a pitch. So, also, music

must provide the singer with opportunities for breathing, and interludes for rest after trying passages. She must not forget to confine herself within a practicable range of keys, for singers sing on melodic principles, and no singer sings or thinks a full score. These, with many other such like restrictions, inhere in the very nature of song, and hamper the musical composer extremely. The old proverb says that "necessity is the mother of invention"; so here the necessity of finding compromises or mutual concessions between music and poetry has at length led to several well defined types of song, which differ from each other in the manner and nature of the concessions made. These are (1) Simple Ballad, (2) The Recitative, (3) The Aria and Scena, (4) The German Thoroughly Composed Song, (5) The Arioso, and (6) the union of them all in The Oratorio and Opera.

In all these modes of union there are, however, certain principles that remain constant and must not be violated. These are the correct accentuation and emphasis of the words, according to the sense, and the correspondence of the music to the poetry in respect to feeling. All forms of song must observe these conditions. To this extent, at least, poetry is dominant. Besides, the musical phrasing must be made to correspond with the grammatical and declamatory necessities of the text, and this in all forms of vocal pieces. Besides these, there are important variations in style, resulting from the greater or less attention paid to the convenience of the voice. Thus Italian songs, in general, are carefully planned so as to suit the voice, and to require effect only at ranges of pitch in which effect is possible. Moreover, this entire school indulges itself less with chromatic and difficult modulations, and in general is much less elaborate, as music merely, than the German songs. The Italians consider the *voice* the main thing in singing; the Germans the *idea*. In thus ranging themselves under opposite principles, both parties fall short of their goal. The German ruins his song for actual delivery, by placing it badly for the voice. This appears continually in Bach, and Schumann, and frequently in other writers. The Italian's method of work, on the other hand, produces a composition in which the voice makes an agreeable effect; so that these works are cherished all the world over, as the most convenient show-pieces for singers. Nevertheless he works within so narrow musical limits as seriously to impair the value of his pieces from the musical side. And in general it is not too much to say that even the best Italian music sounds thin and unsatisfactory when compared with the best German music; while the common run of Italian work is thin indeed.

Yet, after all, the Italian certainly has the advantage in the matter of taste, and we find in the productions of such writers as Rossini, Bellini, Donizetti and Mercadante, as well as in the simple *canteleni* of less noted composers, a grace and elegance of style which, since Glück and Mozart, is no longer to be found in German song.

LESSON THIRTY-SEVENTH.

THE SIMPLE BALLAD.

The nearest example of the union of poetry and music is afforded by the simple ballad. Musically considered it consists of a symmetrically balanced and pleasing melody, of a quiet character, with words easily enjoyed by the common people. In this form of composition the melody is of the foremost importance, and in very many cases was first composed, and the words afterwards written to fit. As a rule, both words and music are pleasing, quiet, popular, and but a shade removed from the commonplace. Examples of this class are practically innumerable. We may begin with almost any specimen. Let it be Dr. Geo. F. Root's "Brooklet," from the "Curriculum." (Plays and sings.) Another example is "Joys that we've tasted," adapted to an Irish melody. (Plays and sings.) Other examples are the two by Mr. Root so popular many years ago, "The Hazel Dell" and "Rosalie, the Prairie Flower." (Sings "Hazel Dell.") This class also includes many songs of a sad and mournful temperament (as well as many sadly poor ones), such as "Pass Under the Rod," Mr. Root's "Vacant Chair," Miss Linsay's "Resignation," etc.

Of the same kind is Claribel's "O many a time I am sad at heart." (Sings.) The life of this song is mainly in its words. This was not so much the case in the earlier American songs of the same class, as is shown by the continual popularity of the music in cotillions, quadrilles, etc., after the words have been forgotten. This was also the case with Mr. Stephen C. Foster's "Uncle Ned" and "Massa's in the Cold, Cold Ground," "Old Folks at Home," etc. In all of these the distinguishing feature was the agreeable and easily-remembered melody. Another example, depending partly on its words and partly on its music for a deserved popularity is Claribel's "Five o'clock in the Morning." (Sings.) In this the music takes a wider range of harmonies than in

any of the American examples referred to. In Claribel's "Come Back to Erin" we have a still more unmistakable example of a purely musical interest and that mainly in the melody. This melody has been sung and played, varied and arranged, all over the English-speaking world. (Sings.)

The apparent depth and meaning of these songs are very much increased when the words are deliberately and clearly spoken, and the melody delivered with artistic emphasis. An example of this was afforded by Nillsen's singing of "Old Folks at Home" in her American concerts, and in the practice of the popular singers in London, as well as Mme. Parepa-Rosa's "Five o'clock in the Morning," etc. Such a delivery would lend dignity and worth to any air, however empty. It is the result of thorough control of the voice and extended experience in the delivery of every kind of song.

LIST OF ILLUSTRATIONS.

1. The Brooklet, by Dr. Geo. F. Root, "Curriculum."
 2. Joys that We've Tasted.
 3. Hazel Dell. Dr. Geo. F. Root.
 4. Pass under the Rod.
 5. The Vacant Chair. Root.
 6. Resignation. Miss Lindsay.
 7. O Many a Time I am Sad at Heart. Claribel.
 8. Five o'Clock in the Morning. Claribel.
 9. Come Back to Erin. Claribel.
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LESSON THIRTY-EIGHTH.

RECITATIVE.

Our second type of song is one in which, clearly, the text receives primary consideration. By Recitative is meant a form of song to which the text is set to musical pitch and cadence, but not to a definite speed, rhythm, or in lyrically-adjusted phrases. In this form of song it is the sole task of the music to afford an impressive and suitable delivery of the words. In plain recitative the accompaniment consists only of simple chords. Of all writers, Handel was at times particularly fortunate in his recitatives, and nowhere more so than in the "Messiah." Observe the dignity of the following: (Plays and sings the recitative "Behold a

"virgin shall conceive," from "Messiah.") And this: (Plays and sings "Then shall the eyes of the blind be opened," also from the "Messiah.")

This form of song admits of great pathos. Handel affords a great example in the tenor recitative "Thy rebuke hath broken his heart." (Sings it.) In this the melodic cadences are extremely clever, and will be the subject of remark presently. Measured recitative differs from the plain, in having a measured accompaniment, and hence in requiring of the voice at least an approximate adherence to the measure. In one instance Handel has contrasted these two methods with fine effect. Thus in the "Messiah" we find the plain recitative "There were shepherds abiding in the field." This is followed by a measured recitative to the words "And lo! the angel of the Lord came upon them." And this, again, by the plain recitative "And the angel said unto them." And this, again, by the measured recitative "And suddenly there was with the angel." (Sings the two measured recitatives first, and afterward the four in succession.) One of the most beautiful examples of measured recitative is found in the opening number of the "Messiah," "Comfort ye, my people." (Sings.)

In all these examples the music is determined in the effort to furnish suitable expression to the words. To recur to an example already given, consider "Thy rebuke hath broken his heart." The very first upward inflection on the word "rebuke," and the downward sweep of the octave in "hath broken his heart," are extremely impressive. So, again, when the words come "but there was no man," the emphasis falls on the last word; but when the same words are repeated the emphasis falls on "was."

In many instances the phrases of recitative are interspersed or intercalated between descriptive phases of the accompaniment. Of this we have many examples in Haydn's "Creation." So we have it in Raphael's "Now furious storms tempestuous rage," which is preceded by the storm in the orchestra. And so successively are set "As chaff by the winds are impelled the clouds," "By heaven's fire the sky is inflamed," "And awful thunders are rolling on high," etc. This plan of structure suggests the Apostolic practice of afterward interpreting the prophecies just delivered in unknown tongues. In the same way is treated "In splendor bright." (Sings.)

Perhaps the most insignificant form of recitative is that where the voice recites on a monotone while the orchestra pursues a measured melody. In this case, of course, the text is little if at all considered. A convenient example of this is afforded by a passage in Ambroise

Thomas's well-known song from "Mignon," "Know'st thou the land," where a difficult and unmusical part of the text is treated in this way. Here, indeed, it is managed with real art, since it but serves to intensify the climax that follows. (Sings Mignon's song.) The musical structure of recitative is necessarily coherent, else it could not be sung. But it does not return upon itself in lyrically-arranged phrases.

LIST OF ILLUSTRATIONS.

1. "Behold a virgin shall conceive." No. 7 of Handel's "Messiah."
2. "Then shall the eyes of the blind be opened." No. 17, the same.
3. "Thy rebuke hath broken his heart." No. 27, the same.
4. "There were shepherds abiding in the field." No. 14.
5. "Comfort ye, my people." No. 1, the same.
6. "And God made the firmament." No. 4, "Creation."
7. "In splendor bright." No. 13, "Creation."
8. Mignon's song from the Opera of "Mignon," by Ambroise Thomas.

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LESSON THIRTY-NINE.

THE ARIA AND SCENA.

The aria is a regularly developed musical form. Its text is usually meagre. In the older works it consists of but a single couplet, or at most of but two or three. The music seizes the emotional content of the text, and repeats it over and over, builds out of it, intensifies it in many ways. Examples are innumerable. Let us begin with Bach's "My heart ever faithful." (Sings.) In this we have, first and foremost, good music. And this also is elaborated out of very few motives. The first phrase returns with the persistence of a rondo. In the intermediate couplets, which serve for episodes, the words are broken in two, the syllables separated, and elocutionary proprieties violated with impunity. Yet it is an extremely enjoyable piece of music. In this case we see plainly that music has given up little of its own.

Of the same kind is Handel's "Oh had I Jubal's lyre," except that here there is an evident pleasure in providing agreeable passages for the voice, which, however, are in very good keeping with the emotional stand-point of the song. (Sings.) In other cases the text is treated more seriously, as in Handel's "He shall feed his flock," and "How beautiful are the feet." (Sings.) In both these, as indeed in the pre-

vious examples, we have consistently developed musical creations, which in point of form are the same as the gavottes, sarabands, etc. of the ancient binary order. In respect to musical development they partake somewhat of the spirit of the thematic, since the leading motives are often repeated, transformed, presented with various harmonies, modulated into new keys, etc., in a manner very different from what we find in the simple ballad.

The aria is also capable of being applied to descriptive purposes. Of this we have two very pretty examples in Haydn's "Creation," in the well-known soprano songs "With verdure clad," and "On mighty pens." (Sings, both, if convenient.) The descriptive part, it will be observed, is in the accompaniment rather than in the vocal phrases.

Mozart imparted to the aria the simplicity and grace of the people's song, and at the same time contrived for the most part to remain true to the spirit of his text. Some of these songs are of the most exquisite character, as for example, "*Vedrai Carino*" and "*Batti, Batti*," sung by Zerlina in "Don Giovanni." Of the same kind is the tenor aria "*Il mio tesoro*" in that opera. Another one of the same sort is "*Porgi amor*," in Mozart's "Figaro." In "*Dove sono*," of the same opera, we have a more varied treatment. An *adagio*, first part, changes to an *allegro*, closing part. (Let any of these be sung that can be conveniently produced. It does not particularly matter which, since all manifest in general the same traits.)

Another famous example of the aria is Beethoven's well-known song, "*Adelaide*."^{*} (Sings.) This song is a fully developed piece of instrumental music, in which the voice is treated from a musical standpoint, merely, as if it were a violin or 'cello.

In Italian opera we have various kinds of aria, all, however, having the quality of adaptation to the voice. In these the well-sounding, the effective, the astonishing, the tuneful, are the chief points of concern. Thus in Bellini's "Norma" we have the lovely "*Casta Diva*," an air which is now out of style, and is indeed somewhat wanting in heart when compared with those of Mozart, but which, nevertheless, is tuneful and refined, and, when well done, an extremely pretty piece of singing. (Sings.) In Bellini's "Sonnambula" we have a similar song, "*Ah non Credea*," and, at the close, the famous war-horse of prima donnas, "*Ah non giunge*," where the voice becomes a mere instrument of rejoicing, and the text as such is very little regarded.

Again there is the *scena*, or scene, to be taken into account; a composition in which recitative, arioso, and aria alternate according

^{*}The pronunciation required by the music is *ad-é-lá-de*.

to the fancy of the composer, in order to meet unusual transitions in the text. Examples of this are found in the great dramatic scene for soprano in Weber's "Oberon," "Ocean, thou mighty monster," and in "Der Freyschütz," where the prayer occurs. In these the fullest resources of the orchestra are unsparingly employed to paint the dramatic situation.

Throughout all forms of the aria, the music is consistently developed, as music. The general spirit of the text is seized and represented, but no effort is made to represent merely transitory shades of feeling, except in descriptive arias. When this is done it naturally deprives the aria of its power to absorb and carry along the listener, because such a lingering on separate ideas precludes attention to any single, grand, overmastering impulse of feeling; and *this* is what the aria has for its fundamental design to express. It is to be observed further of the examples here referred to, that they are all from masterworks, by great composers, and are, for the most part, the chief arias in the works in question. They represent, therefore, the highest conception of song in this direction, and for their adequate interpretation demand exceptional voices, thoroughly trained, and musical endowments of high order. Nevertheless, an inferior presentation of them will serve to familiarize one with their phrasology and mode of treatment. Only, if they fail of effect in such presentation, it must be remembered that they are really great works, and require to be heard many times.

LIST OF ILLUSTRATIONS.

1. "My heart ever faithful," Bach.
2. "O, had I Jubal's lyre!" Handel.
3. "He shall feed his flock," Handel.
4. "How beautiful are the feet." Handel.
5. "With verdure clad," from the "Creation," Haydn.
6. "On mighty pens," Haydn.
7. "Vedrai Carino," from "Don Giovanni," Mozart.
8. "Batti, Batti," from "Don Giovanni," Mozart.
9. "Il mio tesoro," from "Don Giovanni," Mozart.
10. "Dove sono," from "Figaro," Mozart.
11. "Porgi amor," from "Figaro," Mozart.
12. "Voi che sapete," from "Figaro," Mozart.
13. "Adelaide," tenor song, Beethoven.
14. "Casta Diva," from "Norma," Bellini.
15. "Ah non Credea," Bellini.
16. "Ah non giunge," "Sonnambula," Bellini.
17. "Ocean, thou mighty monster," from "Oberon," Weber.

LESSON FORTY.

THE THOROUGHLY COMPOSED SONG.

The simple ballad and the aria have this in common, that they both strive first for a symmetrically returning lyric melody. Each ballad or aria represents on the whole a particular phase of emotion, or state of feeling, from which no wide departure is made throughout the song. In the ballad this arises from the necessity of repeating all the stanzas of the words to the same melody; and in the aria it is a natural consequence of the paucity of words. An aria although frequently extended to six or eight or ten periods, rarely has more than two or three couplets of words. Thus, in placing the emphasis upon the *music*, rather than upon the text, both ballad and aria display a decided congeniality of spirit. The aria is a ballad, magnified or exalted to meet more important demands.

We come now to the study of a form of song which we owe chiefly to Schubert and Schumann, in which the text and music receive almost equal consideration, yet in such a way as to afford every part of the text a legitimate musical expression. This necessarily includes the idea of a spontaneous musical activity in the music, for as soon as it ceases to be free in its movement, it ceases to be expressive. The Germans call it the *durchcomponirte Lied*, or "song composed throughout." As there is no English equivalent of this expression in use, the title here employed is "thoroughly composed song;" and the meaning is that every stanza of the song has its own music, different from the others, and suited to the peculiar needs of the words. Unity is subserved by a return of the first stanza, or of something very like it, in the form of a refrain.

We get something of this in the earlier songs of Schubert, as the "Miller" songs. But it is in the grand ballad of the "Erl King" that we have one of the most shining examples. This ballad contains five speakers, the narrator, the boy, the Erl King and Erl King's daughter, and the father. Although the singer represents them all, each one has a particular form of expression. Thus the narrator has a plain figure accompanied by that wonderful figure of repeating octaves. The father speaks in a low voice; the son in a higher one, and with more wildness.

The Erl-King's daughter speaks caressingly, and this, also, the accompaniment intensifies. When the boy is touched by the Erl-King, he cries out with terror, and always a semitone sharp of the accompaniment. This is a touch of realism. Considered merely as music this piece is one of the most remarkable examples of the romantic school; it has been very popular in instrumental arrangements. But it is plain to see that the music has derived its most important suggestions from the words. (Sings.)

Another example, equally fine in its way, though not so diversified, is found in Schubert's "Gretchen at the spinning wheel." In this we have the monotonous whirling of the wheel, the sadness of Marguerite after meeting Faust, her dreams of love, and her fears she will never see him again, and especially the very effective climax at the word "kiss." (Sings.)

Schumann effects a still closer union between the text and the music. Indeed we might say that Schumann's genius consisted in his preternatural quickness in *thinking* music, and his intuitive realization of the true relation between music and emotion. Among the greatest of his songs are the six called "Woman's Love and Life." These are by no means of equal merit. Perhaps the very choicest is "He, the best of all, the noblest," in which the maiden tells the virtues of her love. This song is one of the most remarkable that exist. The interest of it is not in the vocal part alone. The melody is very far from completing itself within the usual lyric limits. The first period closes with a half-cadence into the dominant, and the subject is completed by the piano alone. The harmony is extremely fresh and varied. The principal motive appears in many forms, and modulations are unsparingly employed. Yet the song as a whole has a warmth, a vitality, an onward sweep, such as is hardly anywhere else to be found in a song. And especially the music is remarkably true to the text. (Sings.)

The next one gives us a different phase of the woman's heart.

"Tis true, I can not believe it,
A dream doth my senses enthrall,"

After this follows the charming piece

"Thou ring upon my finger
Thou dear little golden ring."

a song little if at all inferior to the great one before-mentioned. (Sings.)

The entire Schumann nature is to be found in his songs. One phase of it, although not strictly belonging here, we may characterize as

the tender and deep. It is illustrated by the lovely little piece "Moonlight." (Sings.)

Again in "*Waldgespräch*" (Woodland Dialogue), we have another example of a dual personality expressed by means of a change of style in the music. There are two speakers, the knight and the sorceress "Loreley." The knight speaks in a quick, martial motive; Loreley in more gentle accents and to a harp-like accompaniment. (Sings.)

There is another form of song nearly allied to these, called Arioso. By this is meant an aria-like form, which may be either a small and less intense aria, or a piece in which lyric phrases do not complete themselves by sequences and tonality into regular period forms. But instead thereof, the melody closely follows the words, and the periods are lengthened, shortened, modulated into other keys, or completed in any way that the feeling of the words seem to require. Mendelssohn uses the term arioso to denote a small and less complete aria. In this sense we have in St. Paul the arioso, "But the Lord is mindful of His own." (Sings.) Wagner is the great exponent of this form of writing. He has employed it with the greatest freedom, and, it may be added, with great propriety and beauty. A lovely example is Elsa's balcony song in "*Lohengrin*." (Sings.)

The thoroughly composed song and the arioso represent the latest advance in the union of music and poetry. As suggested in the Chap. XXXVI, both music and poetry have something to sacrifice in the union. If we attend closely to the texts of these later songs we shall find that the unmusical elements of poetry have been eliminated, and that the words now express sentiments congenial to music. On first sight the music seems to have retained its qualities better. But if we examine these later songs and arioso-pieces we shall find that clearness and definiteness of form have nearly departed from the music. The period-forms are so vague, and the modulations into so remote keys, and occur so frequently ("near and far," as the song has it) that it requires a special training in the most recent music in order to really enjoy them when heard as instrumental music merely. If such works are to be enjoyed, it is only when the voice and musical qualities of the singer have been cultivated to an extent adequate to these demands, and are employed in subjection to a strongly conceived and truly dramatic interpretation of the text. They require much more of a singer than the famous "voice, voice, *toujours* Voice."

Of the same general nature as the thoroughly composed song is the *Ensemble*, an important form in opera. The *ensemble* stands at that

point in the drama where certain opposing principles have been introduced in the personages representing them, and here they are all brought upon the stage together. The problem for the composer to solve is to unite these contradictory impulses in the performance (or, as it seems on the stage, *production*) of a consistent and satisfactory piece of music, without causing the persons to violate their own individual characters and dispositions. In the nature of the case this problem is impossible of solution. For although a certain amount of individuality in the different parts of an ensemble piece can well enough be attained by skillful use of counterpoint, it remains certain that no piece produces a coherent impression, that does not present some leading idea, and therein a dominant emotion, which of course can not be done without practically extinguishing at least a considerable part of the opposing element. Many beautiful ensemble pieces are to be found in opera. In some the librettist has simplified the matter by leaving out the contradictions. In others the most antagonistic persons alternate with each other and presently join in as soprano and second, like society women who kiss in public and back-bite in private, and the music of the whole goes not as the text goes, but as the composer would have it. Wagner has attempted to meet this difficulty in other ways, as we shall see later. Some of the best ensemble pieces are to be found in Mozart's operas. There is one in "Figaro" which lasts forty minutes and includes some eight or ten pieces of music. The form is referred to here merely because it represents an additional phase of vocal writing, the study of which by composers has been of use in ascertaining how far it is practicable to go in music in the simultaneous representation of opposite determinations.

LIST OF ILLUSTRATIONS.

1. The "Erl King," Schubert.
2. "Gretchen at the Spinning Wheel," Schubert
3. "He, the best of all, the noblest," Schumann.
4. "Thou ring upon my finger," Schumann.
5. "Moonlight," Schumann.
6. "Waldgespräch," Schumann.
7. "But the Lord is mindful of His own," from "St. Paul," Mendelssohn.
8. "Elsa's balcony song," "Ye Wandering Breezes" from "Lohengrin," Wagner.

LESSON FORTY-ONE.

THE OPERA AND ORATORIO.

Oratorio, as is well known, is a musical work for solo voices, chorus, and orchestra, on a sacred subject. It is sung without action, although the text is conceived in a dramatic spirit if not strictly in dramatic form. Of dialogue oratorio has very little if any. The nearest approach to it is in passages where an angel or other speaker delivers a message and a reply is made, but this is rare. The text deals with the large, the heroic or religious interests, and not with those of every day life. Indeed, oratorio was in the beginning an actual part of religious service. This was so with Bach's church cantatas, and the Passion Music.

Handel's oratorios were essentially concert works. As we shall see hereafter (in Chapter XLIII), Handel composed operas for some forty years before he began to write oratorios, and during most of that time had his own singers and theater. So, when actuated by some fortunate instinct, or by the neglect of the public, he began to write oratorio, he changed his style of composition but very little. The use of an English text, the vernacular of his audience, no doubt had a certain tendency to increase his verbal accuracy in adapting his music to it. But such airs as "O had I Jubal's lyre" from "Joshua," and "Rejoice greatly" from the "Messiah" are almost exactly of the same cut as the bravura arias in his innumerable operas. So, also, very many of the smaller choruses are revamped from some of his former works.

Still, when all this has been said, the difference between Handel's oratorios and his operas is very great; not so much in exceptional moments as in the *average* of the oratorio, which is on a higher and more serious level than the opera. Then, too, between Handel's opera-music and his text there was often a certain contradiction, or at least what seems to be such in our day. The contrapuntal spirit was the habit of Handel's musical thought, and this spirit in its essential nature is suited to grave and elevated discourse. So when Handel fell into the sacred vein, it was not so much a change of style, a conversion, or

a rising to a new plane of work, as a choice, fortunate though somewhat late, of a text suitable to the nature of his musical phantasy.

Yet when this change was made and the sacred words applied, and all the best and most elevated of his previous efforts fished up from their waters of oblivion and stood upon honest English feet in marching order, like Ezekiel's dry bones, which, also, the word of the Lord had clothed upon,—even then it is but rarely *sacred* music that comes to utterance, but *concert* music still; music to attract and please, music to elevate and edify;—but not music with which to worship. To demonstrate this position would take us too far. It must suffice here to call over the names of some of these works, leaving the student to confirm or overthrow our position at his leisure. They are "Solomon," "Joshua," "Judas Maccabeus," "Israel in Egypt," "Esther," "Deborah," "Susannah," "Theodora," etc. In some of these he reaches great heights. In particular is this the case in "Israel in Egypt" where those great double choruses must have been inspired by some idea of what his great contemporary Bach had done at Leipsic in his Passions Music.

Oratorio had at least one other decided advantage for Handel, and for the development of music after him. It put the emphasis on the chorus, and not on the solo. The operatic chorus is small at best. It is the peasantry of singers and must on no account usurp a leading interest in the drama. But in music there is a sense in which the Latin proverb is true, *Vox populi vox dei*—the voice of the people is the voice of God.

These Handel choruses have, indeed, a great advantage in their texts, which for the most part are well-known passages of scripture. The familiar word of some Biblical war-cry, such as "Sing to the Lord, for He hath triumphed gloriously," "Worthy is the Lamb," etc., awakens the historical associations that belong to it; these join in with the inherent majesty and impressiveness of the music, the effectiveness of its instrumentation and especially the deep, thrilling, pervading support of the organ, and all combine in introducing music to the public in a new light, that of the sublime.

Then, for once, it was permitted the almost inspired master to write with headlong haste all through that blessed fortnight, one great work, which stands, and will long stand, as a *ne plus ultra* of musical effort in the direction of the pathetic, the inspiring, and the sublime. The "Messiah" draws a part of its impressiveness, no doubt, from its noble text, which traverses the entire range of the most precious religious associations. And this also helped the composer, who here,

at times, rises almost above himself. But to whatever source we may attribute its power over us, it is certain that in Handel's "Messiah" we have a work without which our idea of music would be much lower than it is, and the world would be by much the loser.

In the Bach "Passions Music" we have a different work, and one which is decidedly the expression of worship. But of this subject more is said in chapter XLII. Suffice it to point out here that oratorio is the field in which music has been furnished with the occasion and the means for exercising itself to its farthest bounds in the direction of the elevated, the heroic, and the sublime.

Opera is of the world, worldly. And this for two reasons : As a drama it deals with life, idealized, perhaps, sometimes made ludicrous, but in any case with *life*. Its trinity in unity is "the world, the flesh, and the devil." We have only to run over the librettos, if we have never seen the pieces for ourselves, to find in almost every one of them "the prince of this world" enthroned. Read the books of "Don Giovanni," "Figaro," "Robert le Diable," "Faust," "Il Trovatore," "Il Traviata," and almost all the rest. Then, in the second place, opera stands for an amusement. The opera composer must meet his public. They do not go to the play-house to hear sermons, nor to sing psalms, but to hear, to enjoy, and to be merry.

The opera is the great field in which, sooner or later, all worldly emotion comes to expression. As a form of art it is as blessed in abundant means as the oratorio. For although it lacks the massive chorus, it has a larger number of trained singers, and the advantage of action and spontaneous sympathy with the audience, as helps to inspiration. Librettist, composer, scene-painter, and singers, all combine to place before us a form of art which has in it every possible pleasure of the senses of hearing and sight, and along with this much of a finer and higher character.

From the very nature of the stage and the drama, opera was impossible in Handel's day. The prophet and founder of the modern opera, Glück, wrote his great works more than thirty years after Handel had laid down his operatic pen forever. Counterpoint needed to relax its severity somewhat in favor of the weakness of the flesh in chambermaids and valets upon the stage. Fugue, also, might find artistic justification in a fire, where the first engine company on the ground gave out the theme, the next answered it, etc., but for guests at an evening party it is but a tedious form of utterance. The opera needed the people's song. Glück took a great step in the true direction, and established the canons of operatic work. Mozart went beyond him ; and

Weber beyond him. In "Der Freischütz" we have the very people's song itself.

Besides the people's song, opera needed the neat and pleasing melodic and harmonic forms of Haydn and Mozart. With these it became fully equipped in its department, and went forth under its captains, such as Rossini, Meyerbeer, Weber, Bellini, Donizetti, Auber, Verdi, and last of all, Wagner, to conquer the world of secular music.

In its nature as a form of drama, dealing with men of the present or the immediate past, who in any case are presented on the stage as living before us, and in ranging through all varieties of plays, from roaring farce up through comedy to heroic and elevated phases of life (though these are always given from what, in stage parlance, one might call the "practicable" side as opposed to the "impractical" of oratorio), the opera calls upon music for every form and phase of its pleasant modulation, all its love and its hate, its rejoicing and its sorrow. And what the voice can not do, it offers to complete through the unrivalled riches of the modern orchestra; and in every time of "trouble," where music, as such, fails of power, it produces the "sheep-skin," its diploma of powers yet unexpended.

Thus the opera and oratorio together present us on the whole with every result that has been reached in the effort to clothe words with music, and are to be reckoned among the highest achievements in music. Yet, even in these, all that was said in the beginning concerning the influence of poetry upon music holds true; and all the limitations of vocal music as a form of art are here to be found illustrated. We have on one side Poetry, of which the practicable libretto is but a very small part. And on the other side Music, of which opera and oratorio are, to be sure, a larger part, yet still lacking very much of the elevated sentiment and the epic sweep of pure music, as found in the symphony. Nevertheless, vocal music retains for itself two great points of merit: It is the most understandable form of music, for even the unmusical can follow the words. And, second, through the effort to unite music to poetry, and to extend its range to an equal compass, the true relation of music to emotion has been worked out, and instrumental music itself has gained in freedom of form and range of expression.

PART EIGHTH.

HISTORICAL AND MISCELLANEOUS SKETCHES.

CHAPTER FORTY-TWO.

JOHN SEBASTIAN BACH.

Across this interval of nearly two centuries Bach's life appears to have been very dull and uneventful. He was born at Eisenach, Prussia, March 21, 1685, as Ritter says, "a musician of the fifth generation of one of the most musical families ever produced by any country." His entire life passed in the burgher-like simplicity of the middle class German. His mother died when he was very young; and before he was ten years old he had lost his father also. He then went to his elder brother, John Christopher, organist at Ohrdruff, who gave him his first lessons in piano playing. Bach had scarcely more than made a beginning (which must have been exceedingly easy to so gifted a nature as his) when he cast his covetous eyes on a paper-bound volume containing pieces by Frohberger, Kerl, Pachelbel and others. But such treasures of art were not to be trusted to a boy not yet twelve years old—at least not if the crusty John Christopher could help it—so he locked the book in a corner cupboard, and gave himself no further anxiety on the subject. But the little John Sebastian was of a persevering kind, as we shall see before we have done with him, and his little hand proved able to push through the lattice work door and reach the precious book. But how to make it his own. Why copy it, to be sure. But the awful John Christopher! "Do it at night," said the tempter. "But I've no candles," said the boy. "The full moon." "Sure enough," said plucky John Sebastian, "free to all." So for six long months every bright night found him diligently copying the for-

bidden treasure—copying, we may be sure, with rare patience, and a singularly fine hand for a boy, for paper was scarce. Alas! just as the task was done, in an unlucky moment his brother found him out, and not only confiscated the original but the copy as well, and the poor John Sebastian had only the comforting recollection that at least he “had done his best.”

After a while the brother died, and the boy was sent to the “gymnasium” (or grammar school) at Luneberg, and was soprano singer at St. Michael’s church. While here he lost no opportunity of hearing good players. On one occasion he went to Hamburg (about forty miles away) to hear Reinken, who was at that time a famous organist, and again to Zell to hear the Prince’s band there, and especially to become better versed in the French taste that prevailed. All the while he applied himself so diligently to the study of the organ and piano that at the age of eighteen (in 1703) we find him widely recognized as an undoubted master, and appointed court musician at Weimar. The following year he became organist at the new church of Arnstadt—probably because he could pursue his taste for the organ better there, for his duties as court musician involved only his services as violinist. In his new place he manifested the diligence that had all along characterized him. Wherever in all the country around there was a celebrated organist, there would Bach be sure to go in order to discover the charm and secret of his power. He went on foot to Lubeck to hear Buxtehude, a distinguished master there; and, too poor to take lessons, he even remained a full quarter of a year a secret hearer of that organist. All this time he diligently exercised himself in organ and piano playing, and in all schools of composition. He studied with the closest care all the older master works he could lay his hands on. He fervently desired to make a longer art journey into Italy, but poverty prevented. By degrees, however, he possessed himself of the chief works of Palestrina, Caldara, Lotti, and the other best writers of the Italian school. He had already learned the Italian art of singing, from Italian singers he had known in Hamburg.

With such diligence no wonder his fame spread abroad as that of a master. Accordingly we find him soon back to Weimar as Court organist, and later (1717) as chief music director. Here, doubtless, he composed many of his chief works for the organ and his orchestral suites.

About this time Marchand, Handel’s master, died at Halle, and Bach was invited to succeed him. He even went to Halle to prove his qualifications, but for some reason did not take the place. Some time

before this Marchand and Bach had been invited to play in contest before the king at Dresden, but at the last moment Marchand's courage failed him, for he had in some way found out that the young German had an unparalleled fluency of ideas combined with rare skill in treatment; so Bach amused and astonished for hours the great audience gathered by his wonderful performances. Passing over Bach's service as court music director under Prince Leopold of Anhalt-Cothen (extending through six years), and his journey to Hamburg to play the organ, where he excited the greatest wonder in the breast of the veteran Reinken by his masterly improvisations on the chorale, "*An Wasser-flussen Babylon's*," we come to the year 1733 when Bach was appointed Cantor to the St. Thomas school in Leipsic, where he spent twenty-six fruitful and peaceful years. What good came of this quiet life will appear when we come to speak more particularly of his works. The chief episode of his Leipsic life was his visit to Frederick the Great, at Potsdam, in the year 1747. This visit was paid only after the most pressing invitations from the king, expressed through Bach's second son, Carl Philip Emanuel, who was at that time chapel master to the Princess Amelia. King Frederick was a flute player, and, like the most of the breed, thought himself a fine one. So every night, when not too busy with cares of state, he was accustomed to get his orchestra together and astonish them with his flute virtuosity. In this way he imagined himself greater than a king—a God-endowed artist. One night just as the musical hilarity was about to begin, a servant brought him the list of arrivals. "Gentlemen," said the king, solemnly, "Old Bach is come!" So, all stained with travel and tumbled and torn with the horrible stage-coaching of those days, with never a moment for a hasty bite of something to eat, with scarcely a glass of beer to soothe the inner man, the great king was confronted by a greater, the king of the organ, John Sebastian Bach. Bach, taken from one room to another by the king and assembled musicians, was compelled to inspect and play upon every one of the numerous Silberman pianos in the palace. After Bach had improvised for a while he asked the king to give him a subject in which to work out a fugue, and the learning displayed in the work was highly admired by all present. He then selected a suitable subject and worked out extempore a fugue in six obligato parts.

The next day they made the tour of all the organs in Potsdam, in order that the King might hear his organ-playing. On his return to Leipsic, Bach composed the subject he had received from the King in three and six parts, and had it engraved under the title "*Musikal-*

isches Opfer" (musical offering), and dedicated it to the inventor—certainly a neat and proper thing to do, and for which I hope the rather stingy King had the grace to make a fit acknowledgment.

Bach not only used his eyes enormously in reading and writing an immense mass of works in early youth, seriously undermining his sight by the moonlight writing, but in many cases he had engraved his own compositions. In consequence of all this application through more than sixty years, at last his eyes became much inflamed, and finally he lost his sight altogether. This so weighed upon his spirits that he continued to decline for fully half a year, and finally expired July 28th, 1750.

Bach was twice married. The first wife had seven children; the second thirteen, of whom eight were sons. Several of his children were musical, and one of them, Carl Philip Emanuel, was the forerunner of the Haydn and Mozart school of music. His theory was that the instrument must be made to sing; accordingly we find him content with shorter forms and less learned musical phraseology than that adopted by his father, whom, on his own ground, he modestly confessed himself totally incapable of rivalling.

As a piano player Bach was one of the greatest of his time. His touch was silvery, distinct and expressive, his legato playing extremely perfect, and his contrasts of power remarkable for that day. He had a short, thick hand, and Prof. Karl Klauser (of the seminary at Farmington, Conn.) says that as near as he can make it out from Forkel's life, Bach's touch must have been much the same as that employed by Dr. Wm. Mason—a touch which then, as now, produced the most lovely and varied tones from the piano-forte.

As an organ player Bach has had great injustice done him by those who suppose that every time he sat down to the organ he drew all the stops and "blazed away" by the hour on the full organ. Not he. The organ builders used to complain of his audacity in making combinations. They said he put stops together in the most unheard of and unorthodox manner. And all this is easy enough to understand. Bach was first a violinist, and there is no record of a violinist who could not appreciate melody. He was full of melody. Consider further that he was an orchestral writer of rare power—quite an innovator in his day, coloring his scores to the full scope of the instruments then employed. Besides, his very organ works themselves contradict this notion, for the full organ pieces do not make up more than half the volume of them; but we find trios for two claviers and pedale,

and variations which you may be sure Bach "varied" in combination no less than in harmony and melody. .

While Bach was Cantor of the St. Thomas Church he had two choirs and an orchestra at his disposal. Music was no small part of the service. The hearty singing of the German peasants and school children in the simple chorals, which Bach accompanied with such wonderful harmonies, and the well-trained choirs, combined to afford the composer rare facilities for the illustration of the musical ideas with which his solid-looking old head teemed. So on every feast day he brought out a new Cantata, a psalm set to music for one or two choirs, orchestra and organ, now and then a verse of a psalm-tune interspersed, in which everybody took part, and the freest use of solos that the subject demanded. Of these works about seventy have been published, ranging from twenty minutes in length to an hour—works which suggested Mendelssohn's "Hymn of Praise," "As Pants the Heart," etc.

To be sure but few of the common people knew what wonderful things they were hearing. Robert Franz tells that he once saw a very old man who was sexton of the St. Thomas Church while Bach was there. "And what did they think of his works?" asked the enthusiastic and reverential Franz. "Mr. Bach's compositions," said the sapient critic, "were very much alike."

The greatest work of this period was Bach's "Passions Music," according to St. Matthew. This consists of about two hours' music, solos, choruses, interspersed stanzas of hymn tunes descriptive of the passion of the garden and the cross. It was written for and first given on Good Friday evening in 1729, and does not seem to have been given again until Mendelssohn exhumed it a hundred years later, and gave it on Good Friday 1829. Since then it has been frequently done in Germany, and always on Good Friday in the St. Thomas Church in Leipsic. This work has become much admired in London, and was nibbled at bravely by the Handel and Haydn Society in Boston at their Festival in 1871, and finally given entire in 1877, largely, be it said, through the perseverance of Mr. Dwight and two or three other enthusiastic admirers of Bach.

When given at Leipsic, and as a religious service, the Passion Music is full of pathos and beauty. Let us imagine a vast, barn-like church, dimly lighted, with two galleries, one above the other. Far up in the upper gallery, with never a soul in sight, we hear the voices of the choirs and organ. The choirs occupy opposite galleries. At the appointed hour the gentle strain begins, "Come, ye daughters, weep

for anguish," and presently breaks in the penetrating voice of a couple hundred school children, singing independently the choral, "O Lamb of God, all blameless," a tone and words as familiar there as the Old Hundredth here. The effect is totally indescribable. The gentle and cultivated tones of the choir as they thread the graceful strains of the counterpoint, the reed-like and lusty tones of the boys' voices, the coloring of the orchestra, and the sombre majesty of the organ—all this with never a performer visible; you sit there in the darkness and from some far-away shore the sounds come to you and overwhelm you with waves of music. Anon the chorus dies away and a piercing hautboy takes up a charming theme which a solo voice interprets, "I'll watch with my dear Jesus," and softly, yet richly, the chorus responds, "So slumber shall my sins befall."

And further on the whole congregation, choirs and instruments, all in tender devotion, take up the strain—

"O Head, all bruised and wounded,
Hung up to brutal scorn!
O Head with shame surrounded
With crown of cruel thorn!
O Head, to honor wonted,
To splendor all divine,
Now outraged and affronted:
All hail, dear master mine!"

This indeed is religious art! Not these the utterances of the bright concert room, for the applause of the unthoughtful crowd; but here the Christian heart meditates on the mystery of redemption, and to celebrate that wondrous love tearfully brings every offering that the musical art affords.

Mr. John Hullah, in his lectures on "The Transition Periods of Music," holds that Bach's obscurity of expression is such as will forever debar him from wide popularity. This way of putting it does not seem to me fortunate. "Obscurity of expression" is not properly predictable of Bach. Nor has he any lack of melody. On the contrary, he is absolutely the most inexhaustible of all in this direction. It can not be denied that Bach carried the intellectual in music beyond the point where technical devices assist the expression of emotion—at least for our day. But let us not forget that while there are now few musicians who can handle contrapuntal forms well, in Bach's day this was a common accomplishment, and formulae of expression which in his day were clear enough, and dramatic enough, are, in the light of this excitable nineteenth century, too cold.

And however Bach may stand with the public, he has been the great inspiration to all the best and most poetic of later musicians,—as for instance Mendelssohn, Schumann and Chopin—and this, across a century or so, is surely great honor. To the organist and violinist Bach's works are at once the best exercises for developing his art as a player, and the freshest and most characteristic pieces for his instrument. Yet not all Bach's compositions are great. But in the mass (the manuscripts make a pile over two feet high, and, it is computed, would occupy a copyist more than twenty years to copy them—although this, I dare say, is making it rather a fat thing for the copyist) masterworks of the purest conception are to be found, and that in large numbers.

I can not sum up Bach's works better than in the words of Wilhelm Rust, in Mendel's "*Conversations-Lexicon*," article "Bach."

"In all these works, from the greatest and richest in compass clear down to the smallest range of musical formations, Bach maintained his imperishable glory as the lofty representative of the Inner and Spiritual in art, as the boldest and mightiest herald of the ideal in art works. The great contrapuntal skill which holds performer and hearer in the chains of the most perfect polyphony, the mastership of the works in their organic development, and their value and thankfulness for the purposes of study, serve only as means for expressing his ideal. All these are the stuff through which he expresses the spiritual. The purely technical, therefore, can in no way be regarded as Bach's chief greatness, although many still suppose so. His greatness rests not in the ingenious forms of which, to be sure, he is master, so that no one before or since has expressed himself in them so easily and naturally, but rather in the noble, free and lofty spirit, which in its mighty flight is able to rule and control his thoughts and perceptions, and with equal ease strike the strings of a sought-for emotion, or rise into the boundless fields of free music. Deep moral earnestness is the very foundation of his music, and glorifies even his playful creations; aesthetic loveliness adds itself to him, as it were, of its own accord. Only such a strength, eminent in depth of thought, and equally skillful in expression, could possibly have produced such colossal structures and giant forms as Bach has left us in his great church works, which, in all their greatness, are created out of the deepest and most trustful piety."

PROGRAMME OF BACH ILLUSTRATIONS.

1. (*Moderately Difficult*)

1. Prelude and Fugue in C minor, "Clavier" I. No. 2.
2. Loure in G, arranged by Heinze.
3. Sarabande in A, No. 5, Bach "Favorite Pieces," Peters, No. 221.
4. Gavotte in D, No. 3 in the same.
5. Song, "My Heart ever Faithful."
6. Invention in E minor, No. 7 of the 3-part Inventions.
7. Gavotte in D, arranged by Mason.

2. (*Difficult, Employing the Piano, Organ, and Violin.*)

1. Chromatic Fantasia and Fugue.
2. Air for G, string, (As played by Wilhelmj).
3. Courante in E minor, No. 7, from Peters, No. 221.
4. Organ Prelude in B minor, Organ works Vol. II, No. 10.
5. Chaconne for violin Solo.
6. Grand Prelude and Fugue in G minor, Organ works, Vol. II, No 4.
7. Meditation upon Bach's 1st Prelude, by Ch. Gounod, For organ, piano, and violin.

3. (*For Piano and Voice.*)

1. Chromatic Fantasia and Fugue.
2. Song, "My Heart ever Faithful.
3. Invention in F, No. 8, two part.
Sarabande in A.
Invention in E minor.
Gigue in G, (No. 2 in Peters, No. 221).
4. Slumber Song from Christmas Oratorio.
5. Invention in C minor, 3 part.
Loure in G, Heinze.
Sarabande in F, No. 6, Peters, No. 221.
Echo in B minor, No. 8 of the same.
Gavotte in E major, Arr. by Tours.
6. Echo Aria from the Christmas Oratorio.
7. Grand Organ Fugue in G minor, Arranged for piano by Liszt

CHAPTER FORTY-THREE.

GEORGE FREDERICK HANDEL.

At Halle, in Lower Saxony, Feb. 23, 1685, was born Bach's great contemporary, and, in after times, rival, Geo. Frederick Handel. His father was a physician and surgeon. The little George early showed an immense desire for music, and that to his poor father's discomfiture: "For," said the judicious sire, "music is an elegant art and fine amusement, but as an occupation it hath little dignity, having for its object nothing better than mere entertainment and pleasure." So he kept the boy out of school lest he should learn to sing, and taught him his Latin and humanities at home. But, by connivance of mother or nurse, they say, the boy contrived to get a dumb spinet hid away in the garret, and there, by night, taught himself to play. The "dumb spinet" was a very small piano-forte, of which the strings were wound with cloth so that when struck it gave forth only a mild tinkling sound. They were made for nuns who might want a little music in a quiet way without disturbing the lady superiors.

When still a small boy, scarce eight years old, his father made a trip to Weissenfels, to visit his eldest son, who was in the service of the Duke there. Of course he had no idea of taking the little George Frederick with him, for, at court, the boy would be almost sure to hear some music and so get further strengthened in his pestiferous liking for the shallow art. But as the good old doctor drove away in his chaise the boy ran after him a mile or two, and begged so hard to be taken that the father finally bundled him into the chaise and took him along "to get rid of him." Arrived at court, the boy was left to shift for himself while papa and the big brother were seeing the lions of the place. By a natural attraction the young musician soon found himself in the chapel, and, with the friendly aid of a good natured servant at the bellows, was soon in fine frenzy of harmony at the organ. By a lucky chance the Duke came along, and immediately perceived the real talent of the young player. And here, to his great horror, papa Handel found him a little later. But the Duke assured the old gentleman that the boy had a genuine talent for music which must on no account be

hid; that he must put young George Frederick under strict training as a musician, and not try to thwart the plain design of Providence.

So, on his return to Halle, young Handel was put under the instruction of the great organist there, Zachau, who, for about three years, put him through a course of the heroic training those times delighted in. Towards the last of this course Handel wrote a cantata or motette every week—many of them, I dare say, poor stuff; for what else could be expected of a boy of ten, although they must have been technically correct to satisfy the conscientious old pedagogue. At length Zachau had not the heart to keep it up any longer, for a boy who could produce fugues with such facility and of so good an average of merit was already a master, and so Zachau told him. So Handel went next to Berlin, in 1696, and studied the opera school, under the auspices of the Elector. The next year old Dr. Handel died, leaving his family poorly provided for. George Frederick then went to Hamburg, where he hoped to earn a living as violinist in the opera orchestra. Being a rather poor player he got a very subordinate position, that of *ripieno* second violin (a sort of fifth wheel), and was regarded by the other players as a veritable dunce, for he was nineteen, large, awkward, rather shy, and a poor fiddler. But one day the leader was sick and the rehearsal likely to fall through; and Handel took his seat at the harpsichord (or piano) because he could best be spared from his place in the orchestra, and carried the rehearsal through with such spirit that the whole orchestra broke into loud applause.

On the strength of this recognition he appears soon as permanent conductor of the orchestra, and, along with his dear friend Matheson, a chief composer of opera for the Hamburg stage. Here presently he brought out "*Almira*" and "*Vero*," and, probably, "*Florindo and Daphne*," which he had already written while in Berlin. But it was Handel's great desire to visit Italy. So, refusing the liberal offer of Prince Giovanni Gaston de Medici to send him, he saved his money and was straightway able to go at his own expense, and in 1707, at the age of twenty-one, he entered Florence. Here, however, he stayed only long enough to compose the opera "*Roderigo*," for which he received one hundred sequins, when he immediately betook himself to Venice. Here he was received with open arms. The abounding vitality of his music and its sparkling and good natured originality was such as to secure for him the epithet "the dear Saxon" ("*Il Caro Sasone*").

Domenico Scarlatti was the great harpsichordist of all Italy at that time. He was a sort of Chopin of his day, imparting a new grace and scope to piano-forte music, yet not creating in such a masterly way as

to conquer the after-coming generations. Handel, also, excelled as a harpsichordist, and the relative merits of the two artists were widely discussed. It was generally thought that Scarlatti played with more grace; but at the organ Handel was unquestionably the superior. Scarlatti himself, however, was not satisfied. One night at a masked ball a disguised player seated himself at the harpsichord and amid the noise and confusion played away unnoticed. But just then Scarlatti came in and at once his trained ear recognized the masterly touch. "It is either the Saxon or the Devil," said he. It *was* the Saxon. Whenever people used to praise his playing he used to pronounce Handel's name and, with the Italian grimace, cross himself. But Handel and Scarlatti became fast friends.

Here in Venice, Handel in three weeks composed an opera "*Agrippina*," which made a furore from Venice to Rome. Here he secured the patronage of Cardinal Ottoboni, whose band-master was the celebrated Corelli, a composer and violinist of somewhat refined and gentle nature, but of marked genius. Here Handel wrote five operas, of which we have no room to speak further.

In 1709 he was back again in Germany, at Hanover, where he was retained in the service of the Elector George of Brunswick, afterwards the English George I, at a salary of £300 a year. Here he fell in with some English noblemen, who invited him over to London. So with gracious leave of absence from the Elector, he came to London in the Autumn of 1710, where he found the Italian taste everywhere prevalent. To meet this he composed the opera *Rinaldo*, which was brought out in 1711 with immense success, and was forthwith arranged for pianos and barrel organs, and was thrummed, whistled and beat from one end of the kingdom to the other. Walsh, the publisher, is said to have made £1,500 out of the sale of the pieces of this opera. Within a few months Handel was back again in Hanover, but the quiet German Court was not much to his taste after the success in London. So again he got leave of absence for a visit to London, and in 1712 brought out an ode on the occasion of the Queen's birthday. The following year the peace of Utrecht gave occasion for the *Te Deum* and *Jubilate* (both well known in England), and for these three the composer received a pension of £200 a year from Queen Anne, and forthwith Handel (to use a western phrase) "went back" on Hanover and its rather slow court completely and for good. Now this was all very well as long as the Queen lived, for the public was ready to hear and pay. But presently Queen Anne died, and, bad luck for Handel, George I, in very wrathful mood at the trick played him by his *quondam* chapel

master, came over himself to reign. Handel was forbidden the court; but Handel's music was sung and played everywhere, and the new King not only knew good music when he heard it, but he knew Handel's music as well as he knew his robust frame and round face. So one day as the King went down the river in a state barge, a boat came after him playing some new and delightful music, which in the turn of the phrases was Handel's clearly enough. This was the celebrated "water music," well enough in its day, but now, in spite of its election and high calling, rather *passé*. But it appeased the ire of the King, and Handel's pardon was sealed with a new pension of £200 a year.

Mr. Haweis, in "Music and Morals," gives a pleasant picture of the society in which Handel moved at that time. "Yonder heavy, ragged looking youth, standing at a corner of Regent street with a slight and rather refined looking companion, is the obscure Samuel Johnson, quite unknown to fame. He is walking with Richard Savage. As Signor Handel, the composer of Italian music, passes by, Savage becomes excited, and nudges his friend, who only takes a languid interest in the foreigner. Johnson did not care for music ; of many noises he considered it the least disagreeable.

"Toward Charing Cross comes, in shovel hat and cassock, the renowned ecclesiastic, Dean Swift. He has just nodded patronizingly to Bononcini in the Strand and suddenly meets Handel, who cuts him dead. Nothing disconcerted, the Dean moves on muttering his famous epigram :

'Some say that Signor Bononcini,
Compared to Handel, is a ninny;
While others vow that to him Handel
Is hardly fit to hold a candle.
Strange that such differences should be
'Twixt tweedledum and tweedledee.'

"As Handel enters 'Turk's Head,' at the corner of Regent street, a noble coach and four drove up; it is the Duke of Chandos, who is inquiring for Mr. Pope; presently a deformed little man in an iron-grey suit, and a face as keen as a razor, hobbles out, makes a low bow to the burly Handel, who, helping him into the chariot, gets in after him, and they drive off together to Cannons, the Duke's mansion at Edgeware. There they meet Mr. Addison, the poet Gay, and the witty Arbuthnot, who have been asked to luncheon. The last number of the *Spectator* lies on the table, and a brisk discussion soon arises between Pope and Addison concerning the merits of the Italian Opera, in which the poet would have the better, if he only knew a little more about music, and could keep his temper."

The Duke had a private chapel, and appointed Handel organist in place of Dr. Pepusch, who retired with very good grace before one so manifestly his superior. The Duke's chapel became a very fashionable Sunday resort of those who wanted to worship God in great company and hear Mr. Handel play the organ. While in this position Handel composed what were called the "Chandos Anthems," numbering over a hundred pieces. These are interesting as marking his transition towards the oratorio; but they are never performed now, except for their historical interest. During his residence at Cannons, which extended to 1721, Handel composed his oratorio of "Esther."

In 1720 Handel was engaged by a society of noblemen to compose operas for the Royal Academy of Music at the Haymarket, of which "*Radamistus*" was one of the first fruits; on this followed "*Floridante*" in 1721 and "*Oito*" in 1753—the latter being considered the flower of his dramatic works. Of the favorite air "Affani del pensier," Dr. Pepusch remarked, "The great bear was certainly inspired when he wrote that song." This career of activity went on with full tide of fashionable favor for four years, including seven more operas. Then the fashion changed. At a rival theatre Dr. Pepusch brought out 'The Beggar's Opera,' composed of all sorts of bits from every source including much from Handel himself, and all the public went to laugh at and enjoy it.

Not disheartened, Handel posted off to Italy to get a supply of the best singers, determined to "fight it out on that line." But fashion is a fickle goddess, and it was many a struggling year before tough old Handel saw her smiling face again. New and better operas were given with new and good clothes; but the public did not respond. Giving operas with Italian singers is apt to try one's temper, as perhaps Messrs. Maretzek, Strakosch and Grau could inform us if they would. It is related that at a rehearsal, after repeated signs of insubordination that had terribly tried the composer's irascible temper, the famous Cuzzoni finally declined to sing "*Falsa Immagine*." Handel exploded at last. "He flew at the wretched woman and shook her like a rat. 'Ah! I always knew you were a firy tefil,' he cried; and I shall now let you know that I am Beelzebub, the prince of te tefils!' and dragging her to the open window, was just on the point of pitching her into the street, when, in every sense of the word she recanted.*"

The struggle against fate lasted until about 1741. In 1732, we read that "*Hester*, an English oratorio, was performed six times, and very full." Within the next seven years he wrote sixteen operas and

**Music and Morals.*

five oratorios. Still, with strange blindness, Handel could not see that the public had done with his operas. He wrote ballet music (fancy Handel writing music for "the Black Crook" or "the Field of the Cloth of Gold") and lavished immense sums in scenery, "new clothes" and properties. But it was all in vain. In eight years he lost £10,000 in opera and was obliged to suspend payment and close the theatre. With failing health he betook himself, sick, discouraged and mad, to Aix-la-Chapelle. In 1727 he was much amended and returned to England, as Mr. Haweis suggests, "not like Mozart from Baden, to write his own requiem, but some one's else." It was the funeral anthem in memory of Queen Caroline that claimed his attention.

Resolute still, he tried the opera again, producing three successively; but each failed worse than the last. Still many were true to him. King George II, paid him well for his work, and taught the Prince of Wales (afterwards George IV) to love his music. "Southey tells us that Handel asked the boy, then quite a child, who was listening very earnestly to his playing, if he liked the music, and when the little prince expressed his delight, 'A good boy! a good boy!' cried Handel. 'You shall protect my fame when I am dead.'" The best writers, too, stood up manfully for Handel. Such were Gay, Arbuthnot, Hughes, Colley Cibber, Pope, Fielding, Hogarth and Smollett. "These were the men who kept their fingers on the pulse of the age ; they gauged Handel accurately, and they were not wrong. At a time when others jeered at Handel's oratorios, these men wrote them up ; when the tide of fine society ebbed, and left Handel high and dry on the boards of a deserted theatre, they occupied the pit ; when he gave his benefit concert they bought the tickets, and when his operas failed, they immediately subscribed and had them engraved."^{*}

The people, also, were true to Handel. His music was played by bands everywhere throughout the kingdom. He became very popular as a player, and at every oratorio performance performed one or two "new organ concertos." The year 1739 was a very active one for Handel; in it he produced the oratorios of "Saul," "Alexander's Feast," and "Israel in Egypt." The latter is truly a colossal work, containing twenty-seven choruses, nearly all of which are double, that is, written for two choirs. This work has been given by the Boston Handel and Haydn Society several times, and perhaps elsewhere in this country. It is very grand, but many regard it as somewhat tedious on account of the preponderance of choruses. This succession of such mighty choruses

**Music and Morals*, p. 167.

has always struck musicians with wonder. Mendelssohn regarded it as something almost superhuman. In the letters from 1833 to 1847, Mendelssohn recounts the use he made of a part of this oratorio in an entertainment of music and *tableaux* given at Dusseldorf, in honor of the Crown Prince. "They took place in the great hall of the Academy where a stage was erected. In front was the double chorus (about ninety voices altogether) standing in two semi-circles around my English piano; and in the room, seats for four hundred spectators. R— in mediæval costume interpreted the whole affair, and contrived, very cleverly, to combine the different objects in spite of their disparity.

"He exhibited three transparencies: 1st. 'Melancholy,' after Dürer, a motette of Lotti's, being given by men's voices in the far distance; then the Raphael, with the Virgin appearing to him in a vision, to which the 'O Sanctissima' was sung (a well known song, but which always makes people cry); thirdly, St. Jerome in his tent, with a song of Weber's '*Hor' uns, Warheit.*' This was the first part. Now came the best of all. We began from the very beginning of 'Israel in Egypt.' Of course you know the first recitative, and how the chorus gradually swells in tone; first the voices of the *alti* are heard alone, then more voices join in, till the loud passage comes with single chords, 'They sighed,' etc. (in G minor), when the curtain rose and displayed the first tableau, 'The Children of Israel in Bondage,' designed and arranged by Bendeman. In the foreground was Moses, gazing dreamily into the distance in sorrowful apathy; beside him an old man sinking into the ground under the weight of a beam, while his son makes an effort to release him from it; in the background some beautiful figures with uplifted arms, a few weeping children in the foreground—the whole scene closely crowded together like a mass of fugitives. This remained visible till the close of the first chorus; and when it ended in C minor the curtain at the same moment dropped over the bright picture. A finer effect I scarcely ever saw.

"The chorus then sang 'The Plagues,' 'Hail Darkness' and 'The First-Born,' without any *tableaux*, but at the chorus 'He Led Them Out Like Sheep,' the curtain rose again, when Moses was seen in the foreground, with raised staff, and behind him, in gay tumult, the same figures who in the first *tableaux* were mourning, now all pressing onwards laden with gold and silver vessels; one young girl (also by Bendeman) was especially lovely, who, with her pilgrim's staff, seemed as if advancing from the side scenes and about to cross the stage. Then came the choruses again, without any *tableaux*, 'But the Waters,' 'He rebuked the Red Sea,' 'Thy Right Hand, O Lord,' and the recita-

tive 'And Miriam, the Prophetess,' at the close of which the solo soprano appeared. At the same moment the last tableau was uncovered —Miriam with a silver timbrel sounding praises to the Lord, and other maidens with harps and citherns, and in the background four men with trombones pointing in different directions. The soprano solo was sung behind the scenes, as if proceeding from the picture, and when the chorus came in *forte* real trombones and trumpets and kettle drums were brought on the stage and burst in like a thunderclap. Handel evidently intended this effect * * * *

In 1741 Handel composed his master work, "The Messiah," in seventeen days. For a detailed criticism on this work and the "Judas Maccabeus" I have no place. It must suffice to say of "The Messiah" that certain numbers of it are masterpieces of the most precious quality. Even the quaint and curious "And He Shall Purify" is one of the most characteristic morceaux to be found in the whole chorus repertory. The "Hallelujah" chorus is now everywhere known. Still those who have never heard this chorus with hundreds of voices, full orchestra and organ, have not yet heard Handel's "Hallelujah," but only a part thereof. It is generally known that Mozart added new wind parts to the score of the "Messiah." These additions in this chorus fill up seven staves, and impart a characteristic splendor to this noble creation, which the orchestra in Handel's time could not attain.*

There is no doubt in my mind that Handel was helped in the "Messiah" very much by the *text*, which contains the most inspiring passages to be found in all literature; besides, in his other works he only rarely rises to the heights he reaches in this one.

"The Messiah" was first produced in Dublin in 1742, for a charitable purpose, and it is interesting to note that this oratorio has contributed more money in charity, first and last, than any other work of art whatever. The production of these great oratorios was the turning point in Handel's fortunes. He speedily paid off his debts, and within the next seventeen years accumulated a handsome fortune. His last oratorio was "Jephtha," written in 1751, about which time he began to be blind, from the affection known as *gutta serena*. He was couched several times, but he finally lost his sight entirely. He continued to give oratorio performances, at intervals, until about a week before his death. He died in London, Good Friday, April 14, 1759, in his seventy-fifth year. His large property, amounting to something like £50,000 was all bequeathed to charitable institutions. Handel was

(Those curious in this matter can obtain the full orchestral score of "The Messiah," in the Peters' edition, including Mozart's additions for about three dollars.)

never married, had no vices except an irascible temper, and seems never to have been in love but once.

As an organist, he was of the greatest eminence. The clearness with which he expressed his ideas, the dignity of his musical thought, so well suited to the organ, together with his decision and spirit as a performer, combined to make him immensely successful.

It is difficult to define the relative rank of Handel and Bach as great masters, and to weigh their influence on the course of musical development since. As Brendel well says, they were the culmination of musical progress in their age, but they represented opposite poles. Bach was a quiet home-body, writing always in a highly subjective manner out of the depths of his own feeling. Although the greatest organist of his times, and often listened to by kings and lords, he did not allow himself to change from the ideal of art that was congenial to his nature. Handel on the other hand, a bustling, energetic man, of a truly cosmopolitan taste, had it always for his task to please and attract the masses. Resources were not wanting. He controlled for nearly forty years the best singers and players in the world. His genius had every thing to favor it. To a German honesty and depth of artistic conception he united the Italian art of clear expression; yet all this with no sacrifice of the nobility of his art, and for a genius of such composition, England, the land of common sense, was, of all others, the field of action. Handel has done more to make the musical art respected by the public generally than any other composer. Bach has been the inspiration of musicians. Bach and Handel are the corner stones of Modern Music.

Handel was pre-eminently a composer of vocal music. In his recitatives he attains a dignified and truly musical declamation of the text, as we already saw in Chapter XXXVIII, and occasionally rises to true pathos. In his arias he is frequently diffuse. The leading motive is too many times turned over. Yet this fault is wellnigh universal in the classical aria, which is, as we know, merely a prolongation of a single moment in the dramatic movement. Besides, this prolixity only gave more opportunity to the prima donna. At other times, however, his arias are not too long, even for the rapid age we live in. In very many of them we find a close relation between the text and the music, and always a careful consideration for the voice. His style, although melodious and thus far Italian, was distinguished for its contrapuntal spirit, and its elevation and dignity, and was therefore especially suited to the oratorio. In his choruses he rises to the highest points yet reached in this form of art. Of this one finds very many examples, of

which the "Hallelujah," "The Horse and His Rider," "The Hail-stone Chorus," "Lift up Your Heads," and "Worthy is the Lamb" are known to all. His instrumental music is not so important. It is melodious, and of course well written, but in general somewhat diffuse. Even his famous organ concertos do not escape the charge of being commonplace.

PROGRAMME OF HANDEL ILLUSTRATIONS.

1. (*Moderately Difficult, Employing the Piano and Soprano.*)

1. Fugue in E minor ("Fire Fugue").
2. "As when the dove laments her love," from "Acis and Galatea." Soprano.
3. Pastoral symphony, from "Messiah."
4. "How beautiful are the Feet" (from "Messiah"). Soprano.
5. Air and Variations in E, "The Harmonious Blacksmith."
6. Aria, "Lascia ch' io Pianga," from "Rinaldo."
7. a. Minuet from Samson.
b. Chaconne in F.
c. March from occasional Oratorio.
8. "I know that my Redeemer liveth." Soprano.
9. Hallelujah Chorus from the "Messiah."

(2. *Employing Soprano, Alto, Tenor, and Chorus with Piano-forte.*)

1. a. "Comfort ye my people."
b. Every Valley shall be exalted. Tenor Solo.
c. Chorus "And the Glory of the Lord."
2. a. Minuet from Samson.
b. March from Joshua.
c. Air Bourée and Double. Arr. by Mason. The Piano-forte.
3. "Hope in the Lord," Arr. by Mason. Soprano.
4. "O thou that tellest," from "Messiah." Alto solo and Chorus.
5. a. "Thy rebuke hath broken his heart."
b. "Behold and see if there be any sorrow." Tenor.
c. "But Thou didst not leave his soul in hell." From the "Messiah."
6. "How beautiful are the Feet." Soprano.
7. Hallelujah Chorus, or "Worthy is the Lamb."

CHAPTER FORTY-FOUR.

FRANCIS JOSEPH HAYDN.

Up to the time of which I am now about to write, the great creative geniuses, Handel and Bach, had devoted their efforts to vocal music; instrumental music had received a certain amount of attention, it is true, and the organ especially was carried no further until the time of Mendelssohn. But although Bach and Handel were not altogether above playfulness, it was of a sort essentially masculine and earnest. The light and easy-going spirit of modern society, which chiefly cultivates instrumental music, formed no part of Bach or Handel's nature, and hence it has no expression in their works. Nevertheless, what they had done went far to render instrumental music possible, as they imparted to music a degree of emotional coloring entirely unknown before their time. At the hands of Handel, also, melody had assumed more definite form. Both these men, also, were able to develop a musical thought in a purely musical spirit (that is, independently from words, and influenced simply by conditions of symmetry and contrast, as well as unity) to a masterly degree, which has never been surpassed. One of Bach's sons, Carl Philip Emanuel, began the career of instrumental music. He was wonderfully gifted in the art of improvising, for which he was amply qualified by the thorough training he had received from his father. Emanuel Bach was the father of the Sonata.

In March, 1732, in the village of Rohrau (not far from Vienna), a certain wheelwright, of a musical turn, was blessed with a dark and perhaps rather scrawny little son, to whom was given the name of Francis Joseph Haydn. Papa Haydn played a little on the organ and harp, and sang with a fine tenor voice. Sunday afternoons, when his official duties as sexton were over, he was accustomed to have a sort of concert with the aid of his wife. The little Francis Joseph was an interested assistant at these domestic celebrations, and soon learned to add his own piping little voice to the family concerts. At an early age he went to Hamburg with his cousin Frank, who promised to teach him music and Latin. When yet hardly eight years old the youngster became celebrated as a choir-boy, and very soon he was captured by

Reuter, the director of the music at St. Stephen's Church in Vienna, who used to make frequent tours in search of promising voices for his choir. Haydn afterwards said that all the time he was with Reuter (over ten years), never a day passed in which he did not practise from sixteen to eighteen hours, although the boys were practically their own masters, only being obliged to practice two hours.

When thirteen years old he composed a mass, which to his great chagrin was mercilessly ridiculed by Reuter. Haydn presently saw that a knowledge of harmony and counterpoint was essential to success in composition. But who would teach a penniless choir boy? For Haydn was absolutely as poor as poverty itself. Bread and cheese and an annual suit of clothes he had to be sure, but the authorities of St. Stephen's Church in Vienna preserved their choir boys as carefully from "the deceitfulness of riches," as many churches do their ministers now-a-days. But genius is indefatigable. Haydn found a copy of a treatise on counterpoint by Fux, in a second-hand bookstore, and by some desperate expedient contrived to get possession of it. Now Fux's book is in Latin, and not in the clearest form. But Haydn knew there were worse things in the world than bad Latin, and one of these was ignorance. So he "pegged away" at it, like the plucky little man he was, lying a-bed in cold days to keep warm, taking his diurnal portion of the sorry old book as conscientiously as he did his daily mass and dinner. About the time he had begun to get easy on the subject of counterpoint, Providence sent him another lesson.

In the suite of the Venetian ambassador at Vienna was the great Italian master and singer, Nicolo Porpora. Now Porpora was a crusty old person, and was not a man who at all looked like taking up a *protégé* in the shape of a seedy looking little choir boy. But if Porpora did not know Haydn, Haydn did know Porpora, and that he was the same great master who had been brought over to London to rival the mighty Handel, just now in the very glory of his fame. So Haydn got up early, cleaned the boots, brushed the coat, and curled the wig of the amiable master, whose only recognition of these services was a muttered "*foo!*," when Haydn entered the room. But, as Sam Slick discovered, "soft soap" will tell if persevered in, and when to these civilities was added the fact that they were *gratis*, and when the boy had proved himself so useful in accompanying some of Porpora's songs, which the beauteous lady of the ambassador was fond of singing—at last the severity began to relent, and Haydn got many a word of sound advice, and with it the Italian taste in singing. Presently the ambassador recognized the young man's progress by a pension of fifteen

dollars a month, and a seat at the secretaries' table. Haydn was now full of activity; as soon as it was light he made haste to the Church of the Father of Mercy, where he played first violin; from thence he hastened to the chapel of Count Haugwitz, where he played the organ; afterwards he sang the tenor at St. Stephen's. He then returned home and finished out the day at his piano. If there is any one lesson that the early lives of these composers teach more plainly than another, it is that laziness is not a sign of genius. *Hard work* is an indispensable condition of success in any business that is worth following. Haydn's voice broke when he was nineteen years old, and he found himself without employment. A wig-maker named Keller kindly received him as a son, and in this house Haydn gave himself more decidedly to composition. When he was twenty he published six instrumental trios, which attracted general attention. The individuality of his talent was more fully confirmed by his first quartette, which soon followed. Presently he left the house of Keller, and found a boarding place with a Mr. Martinez, on condition of his giving piano and singing lessons to his two daughters. In the same house lived the poet Metastasio, who, being fond of music, took Haydn into his friendship, having him daily to dinner and good converse. In this way Haydn picked up a great deal of general knowledge and some Italian, affording, I dare say, with his simple German nature, fully as much as he gave.

In 1758 he entered the employment of Count Mortzin, as leader of his orchestra. In this capacity some of his works attracted the attention of old Prince Esterhazy, who in 1760 appointed him *kapellmeister*. The old gentleman died a year after, but Haydn continued for thirty years in the service of his son Nicholas, who died in 1790. Within the ten years previous to this appointment, he had composed his opera "The Devil on Two Sticks," a number of quartettes and trios, and just now his first symphony, and here he is twenty-eight years old. Yet this short list of works was by no means all Haydn had written. He had produced an immense mass of pieces of every kind, which had merely served the purpose of giving him that facility of expression, that mastery over the technics of his art, without which a genius, however highly gifted, is curtailed in the most promising flights.

The thirty years that followed were monotonous in the extreme. About two months of every year were spent in Vienna; the other ten at the prince's quiet Hungarian estates. Haydn produced an enormous list of pieces, many of them of great beauty. They comprise 119 symphonies, 83 quartettes, 24 trios, 19 operas, 15 masses, 163 compositions

for barytone (Prince Esterhazy's favorite instrument), 44 pianoforte sonatas, etc.

Haydn appears to have been unconscious of the immense reputation he had achieved throughout Europe, and was never more astonished than when, soon after Prince Esterhazy's death, a stranger burst into his room, saying, "I am Salomon of London, and am come to carry you off with me; we will strike a bargain to-morrow." "Oh, papa," said the youthful Mozart, "you have had no education for the wide, wide world, and you speak too few languages." "Oh, my language," replied the papa with a smile, "is understood all over the world." And so at the age of sixty, in the full maturity of his powers, came Haydn to London. Here in little more than a year he wrote six new symphonies, and many other smaller things. These symphonies were brought out as novelties, Haydn conducting in person, seated at the piano.

The bustle of London and the favor with which he was received struck Haydn favorably. "He tells us* how he enjoyed himself at the civic feast in company with William Pitt, Lord Chancellor, and the Duke of Lids (Leeds). He says, after dinner the highest nobility—i. e. the Lord Mayor and his wife (!)—were seated on a throne. In another room, the gentlemen, as usual, drank freely all night; and the songs and the crazy uproar and the smashing of glasses were very great. The oil lamps smelt terribly, and the dinner cost £6,000. He went down to stay with the Prince of Wales (George IV.), and Sir Joshua Reynolds painted his portrait. The Prince played the violoncello not badly, and charmed Haydn by his affability. 'He is the handsomest man on God's earth. He has an extraordinary love of music, and a great deal of feeling, but very little money.' From the palace he passed to the laboratory and was introduced to Herschel, in whom he was delighted to find an old obœe player. The big telescope astonished him, so did the astronomer. 'He often sits out of doors in the most intense cold for five or six hours at a time.'"

In 1792 Haydn returned to Vienna, where he brought out his new symphonies. In 1795 he was back again in London, and earned no less than 12,000 florins (five or six thousand dollars). He bought him a little home near Vienna, where he passed the remnant of his days in peace and quiet. In 1795 he began, and in 1798 finished his cantata or oratorio "The Creation," which we commonly speak of as his greatest work. Haydn died at the age of seventy-seven, in 1809, and was buried in the cemetery of Gumpendorf, Vienna.

*"Music and Morals."

Haydn's works number about eight hundred, many of them of small value, yet all finished with great care. I hardly know whether in strict justice we ought to accord Haydn the greater honor as a vocal or instrumental composer; for, although his works in the line of chamber music and symphony have exercised the greatest influence upon composers, his "Creation" has been very influential (in this country at least) in educating the taste of the public. It is the one oratorio that receives the earliest attention of amateur societies, a pre-eminence it well deserves from the grace and sweetness of its ideas, and the elegance with which they are worked out. And although "The Creation" appears somewhat childlike and bland, for a work in severe style (especially when compared with Handel's "Messiah" or "Israel," Bach's "Passion's Music," or even Mendelssohn's "Elijah"), we can not deny the consummate grace of the lovely airs "With verdure clad," and "On mighty pens," or the almost operatic sweetness of the trio "On thee each living soul awaits," and the concerted duet "By thee with bliss." "The heavens are telling" has been universally a favorite.

Nevertheless the critic turns from this work, which in every trait except grace and sweetness has been far surpassed, to the quartettes; and here, as the conditions have remained substantially the same from his time until now, Haydn has not been so far out-ranked. Mozart had a livelier imagination, Beethoven and Schumann more of Bach's earnestness. Haydn's music, even in its most elaborate moments, is simple in its essential nature—the expression of a child-like, contented soul, so completely well bred as almost to seem never to have required training.

As an orchestral writer Haydn made enormous advances. He gave the symphony the systematic development of the sonata form, introduced many new combinations, and established the type of the *Andante cantabile* movement, which Mozart and Beethoven afterwards carried to so great a perfection.

His pianoforte compositions sound narrow and old fashioned.

In the mere fact of producing so much of a somewhat uniform texture, Haydn did a great deal for the cultivation of instrumental music. He seems always to have had a singularly accurate idea of the practical and the available. We may be sure both that he was a pleasant man to get along with, and an agreeable writer, or he would not have remained so long in one position.

Haydn attached small importance to the actual substance of the germinal ideas in his works. He had such consummate art that he

could work up the most commonplace ideas into an attractive and beautiful whole. He said *the treatment was every thing.*

LIST OF HAYDN ILLUSTRATIONS.

(*Employing Soprano, Tenor, Bass, and the Pianoforte.*)

1. Sonata in E flat.
 2. "My Mother Bids me Bind my Hair," Soprano.
 3. Minuet in C (Oxen Minuet).
 4. "In Native Worth," Tenor.
 5. Variations on "God Save the Emperor" (Haydn Album, p. 38).
 6. "Now Heaven in Fullest Glory Shone," Bass.
 7. Symphony in D for four hands (No. 5 Peters' Edition).
 8. Trio, "On Thee each Living Soul Awaits," Soprano, Tenor, and Bass.
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CHAPTER FORTY-FIVE.

MOZART.

Rarely does it fall to the lot of a writer to undertake a more genial task than to sketch the short life of Wolfgang Amadéus Mozart, born at Salzburg, about a hundred miles from Vienna, January 27, 1756—a life of such marvellous richness as to give to a sober account the air of liveliest romance. Bach had died only six years before. Handel was in his old age and blindness, and died three years later; Haydn was in the very pinch of his hardest fortunes, living in the house with Metastasio, as previously recorded. Yet these proximities of dates look far more significant to us now than they could have looked a hundred years ago; for then there were many other composers of great talents who contested with these giants the claim to immortality. The century that has intervened has been very busy in analyzing and sifting their productions, and this has finally resulted in giving due honor to these great ones, who the more they have been weighed in the balance have proven themselves the more worthy.

Leopold Mozart, the father, was himself a musician of marked talent. He published an instruction book for the violin and held a place as court musician with the Archbishop of Salzburg. When Wolfgang was three years old his talent for music began to manifest itself. When he was four years old he could play a number of minuets and

the like, and learned with wonderful facility. He found out for himself thirds and other concords. When yet under six years old his father found him one day writing something which he called a "concerto for the harpsichord." The father of course laughed at such a work by a mere baby, but the little fellow insisted that it was really a concerto, and on examination it proved to be written strictly according to rule, although so overloaded with difficulties as to be impossible. When a little over six years old he performed at the court of Francis I., at Munich, with his eldest sister, where his wonderful gifts excited the greatest astonishment. Still it is but just to say that child-virtuosity was of much easier attainment then than now, for the pianos of that day were very small, the touch light, and the compositions in vogue were of an amiable and unimpassioned character.

Presently young Wolfgang learned the violin, and surprised his father by playing correctly in a quartette. Of anecdotes of this kind the Mozart biographies are full. Suffice it to say, that during his first twelve years his talent shone out brighter and brighter, and on all hands he received the warmest approbation, yet he never became a spoiled child. He was of a gentle, confiding disposition, of a sweet and even temper, fond of play—a queer compound of manly talent and skill with childish tastes and habits. He spent some three years in traveling, visiting France, England and Holland—his public life as a youthful virtuoso being supplemented by regular and daily studies in musical theory, and the regular branches of a polite education. In this way he learned French, Latin and Italian. In 1767 or so he visited Vienna, and composed a small opera, which, however, was never performed. By the command of the Emperor, he wrote a mass for the dedication of the new Waisenhaus church, and conducted with *baton* in hand. When scarcely twelve years old, he was appointed concertmeister by the Archbishop of Salzburg, and within the next year wrote a number of masses.

But his father was anxious that Wolfgang should become known in Italy, which was at that time the fountain of musical inspiration. So in December, 1769, they set off for Italy, staying some months in Rome, Bologna, Florence Milan, etc. The Pope made him a "knight of the golden spur."

The most significant triumph of this tour was his admission as a member of the Philharmonic Academy of Bologna, at that time the highest musical authority in the world. At its head was the learned contrapuntist, Father Martini, and at his right hand the great singer, Farinelli, also a learned musician. These men and the members of

the Academy generally recognized Mozart's genius as a performer, but no one could believe that a boy of twelve could pass triumphantly through the severe tests in counterpoint required of candidates for admission. Nevertheless, *Padre Martini* rightly judged that the extreme youth of Mozart made it necessary that his admission to the distinguished honor of membership should be justified to the world by the severest tests ever assigned. This task was the composition for four voices of one of the canticles of the Roman *Antiphonarium*. The work was to be treated according to severe rules, and performed within three hours in a locked-up room—the Academy waiting as patiently as they might in order to judge the work as soon as it was accomplished. Men who regarded themselves great masters had often failed in this task, consuming the whole time in the production of a few lines. It was therefore with no small misgivings that Father Martini delivered to the hopeful Mozart the task which was to announce his manhood in the most difficult department of musical theory. But great was his surprise, when after little more than a half hour the beadle came in saying that the young Mozart declared himself ready to be let out, having finished the task.

"Impossible!" said many of the members. "In the hundred years the Academy had been established such a case had never occurred." Nevertheless, when the committee, proceeded to Mozart's room they received from him a manuscript, written in his usual neat and delicate hand; and after careful scrutiny they were compelled to admit that it contained no faults whatever. I may add that it took the old doctors about an hour to go through the paper thoroughly enough to convince themselves that Mozart's rapid work was faultless. The young composer was then led in, and the whole Academy greeted him with hearty applause, and recognized in him an accomplished *Maestro*, and a *Knight of Harmony*.

Now, the gratifying point of this transaction is, that this highly gifted boy, traveling from place to place, playing in public almost daily, found time for such thorough study as to be able at the childish age of twelve to meet and conquer the most learned theorists on their own ground. And better than this, he does not seem to have been puffed up by his success; to him it was not difficult, and while proud of the commendation of these learned men, and of having proven himself a master, we find his letters just as simple, and child-like, and modest as before.

After this Italian tour Mozart returned to Salzburg, which, however, he soon left for Munich. But his future ups and downs we have

not room to follow; for, unlike Bach, Handel and Haydn, whose lives embraced long periods of twenty years and more passed in one place, Mozart was rarely more than a few years in a place, except his last ten years, which he spent in Vienna. It is the more difficult to bring his life into a sketch from the fact that he went much into society, and has left on record a large collection of letters which give a very graphic picture of life at that time. These letters fill two volumes, and are well worth reading. The little book called "Mozart's Early Days," lately published, gives a very lively and entertaining account of his life up to the time of his triumph in the Bologna Academy. Lee & Shepard also publish a book—"Mozart and Mendelssohn"—which not only gives a succinct account of his life, but a great deal of interesting information about his music. To these sources I beg to refer the reader for the details of Mozart's marriage and later life, assuring them that only in the life of Mendelssohn do we find equally rich musical materials.

In 1779 Mozart produced his opera, "Idomeneo," the first upon which his present fame rests. It was followed during the next ten years by "The Marriage of Figaro," "Don Juan," and "The Magic Flute," which comprise his master-pieces in this department of composition. These operas showed a marked advance over similar works of preceding composers, chiefly in their wealth of imagination and fancy, and especially in their geniality. They were in the first place *musical* to a high degree, and this in spite of the unquestionable science displayed in the concerted pieces. What was the state of music as left by Mozart's predecessors? Handel gave a clear form to melody, but we rarely find him successful in avoiding prolixity. His greatest songs are open to this charge. In the line of delicate sentiment he was also out of his element to a degree not always admitted by his admirers. He was fully successful only in a certain rude and genial energy, and in setting passages of such overpowering emotional import as to carry him beyond himself. In such airs as, "Oh, ruddier than the cherry," we find, to be sure, freshness to the last degree gratifying, yet it is not sentimental music.

Haydn, as we have already seen, developed *musical* life as such; for, in his manifold symphonies and quartettes, we find musical motives worked out in a manner at once elegant and musical, and essentially independent of words for their explanation. At the same time, Haydn was simply *genial* and *good natured* and not, in a high degree, *poetic* or imaginative, still less dramatic. His "Creation," indeed, was written after Mozart's death, and here Haydn builds on Mozart, notwithstanding that twelve or fifteen years before Mozart had built his first symphonies on Haydn's foundation.

In Mozart's operas we find the orchestra treated with a fullness greater than in the Haydn symphonies. An equally masterly working out of germinal ideas meets us here, but how changed! Mozart had rich imagination, and no small amount of the dramatic spirit. He had studied singing thoroughly, and well knew what was suitable for the voice. Still better, he knew what would please the public. And those amateurs who hold up their hands in blind worship of Mozart's operas (as some literary men do of every thing bearing the name of Shakespeare), imagining that he evolved them out of a prophetic inner consciousness, a striving after the ideal, with no consideration for the approval of the public of the day, show in this a strange ignorance of the man and his music. What is there in "Figaro," I ask, unappreciable by the Prague public of 1787? Nothing at all! Of this the best proof is that it was played *the whole Winter long* in that theater where first brought out. It is not the fate of prophetic masterpieces (music of the future) to succeed at once with the theater-going public like that.

Let it suffice for the operatic fame of Mozart to say that he first wrote melodies of matchless grace (see "*Vedrai Carino*," in *Don Juan*) and the most genial and bewitching sentiment. It was the beautiful especially in its lighter aspects that Mozart came to reveal. These bewitching strains of opera, ground on hand organs, sung by amateurs, and strummed on pianos the world over, were exactly the new revelation needed to render music a household word among all enlightened people.

Mozart's indifference to all but music is further shown by his finding himself able to set such objectionable texts as "Figaro" and "Don Juan;" this, as we shall hereafter see, would have been impossible for Beethoven or Mendelssohn, or for any man of sensitive moral earnestness. Nor do I find myself able to attribute to Mozart the dramatic ability many think they find in his works. But to discuss this would take me too far. In the opera, then, we see Mozart reaching the highest triumphs of his age, namely, fascinating and individualized melodies, the loveliest instrumentation, and a high degree of dramatic contrast.

In the symphony his success was almost equally great—although he gives no foreboding of the transition from the purely musical symphony of Haydn to the tone-poem symphony of Beethoven. His great art is in the increased wealth of instrumentation he displayed, more dramatic contrast, and an incomparable elegance and fascination of style.

Mozart left a great many string quartettes, duos, etc., of the most

lovely character. In this kind of composition he was eminently successful, as the instruments and the sphere of that kind of music were as well understood then as now.

His pianoforte sonatas, though much talked about in school catalogues and the like, are really old fashioned, narrow and meagre works; possessing, indeed, beautiful ideas, yet, on the whole, so far inferior to more recent productions as to convey but an extremely imperfect idea of Mozart's real powers.

Of his church writing much might be said. He left a large number of masses, nearly all composed before he was twenty, and, therefore, full of a lively spirit of cheerfulness and hope, but not characterized by the deep and reverent devotion of Bach or Handel. Mozart was not distinctively a *religious* writer, but a *worldly*. He was fond of dancing, of society, loved every beautiful woman, liked a glass of wine, and in every thing was the opposite of the ascetic, self-forgetful church composer. Still, these works contain many beautiful movements, and give another side of the richly endowed Mozart nature. The last of the so-called sacred works was the *Requiem*, written shortly before his death, under the circumstances so well known as not to require recounting here. This "Mass for the Dead" is a fitting climax to the life of the great composer.

One of the most useful services of Mozart was the addition of wind and brass parts to the score of Handel's "Messiah"—a helpful act which has undoubtedly done much to prolong the popularity of that sublime masterpiece. Mozart died on December 5, 1792, at the early age of thirty-five, worn out by hard work and too much society.

It deserves to be remembered that while this great master was endowed by God with a wealth of musical inspiration, so that in this respect no one has yet surpassed him, he found time to thoroughly study the works of his predecessors—especially of Bach, Handel, Glück and Haydn; and thought himself not above the drudgery of mastering the theoretical principles of his art; and in this way only did he contrive to leave on record such a brilliant list of beautiful creations.

PROGRAMME OF MOZART ILLUSTRATIONS.

1. (*Employing Soprano and Pianoforte*).

1. Symphony in C, "Jupiter," for 4 hands, The Piano.
2. Air, "Vedrai Carino" from "Don Juan," Soprano.
3. Air, "Voi Che Sapete" from "Figaro," Soprano.
4. a. March from the Magic Flute.
b. Menuet in E flat, arranged by Schulhoff, The Pianoforte.
5. Air, "Dove Sono" from "Figaro," Soprano.
6. The Overture to "Figaro" for four hands, The Piano.

CHAPTER FORTY-SIX.

BEETHOVEN.

All our studies throughout this course have revolved around Beethoven. His works furnished a part of the illustrations of the very first lesson, and there is scarcely one of the thirty-seven practical lessons in the present course where his name does not appear. Not only is this the greatest name in Music, but it is one of the greatest that has appeared in Art. When men think of the grace and refinement and incomparable beauty of his work, they call him the Raphael of music, although such a title by right should belong to Mozart. When they listen to the Heroic Symphony or the Mass in D minor, they call him the Michael Angelo, or the Milton of music. But both these are misnomers. Others call him the Dante of the tone-art, or the Shakespeare. These, also, are unfruitful suggestions. There is no Shakespeare in music, nor can be; the arts are too dissimilar. For the same reason there is no Raphael, nor Tintoret, nor Angelo in tones. Mozart had a grace and sweetness equal to that of Raphael's. But besides these qualities there is in Mozart's work a simplicity and unaffected naivete peculiar to him. The grandeur and seriousness of Milton exist in music also, and in greater measure, but without the labored and somewhat pedantic form of Milton's phraseology.

What we do have in Beethoven is a genius of as pure a ray as the world has ever seen. He was not technically the most scientific of great composers. Bach, Handel, Haydn and even the genial and spontaneous Mozart, wrote smoother counterpoint, and traveled more easily within the lines of fugue. Yet Beethoven knew *Music* better than any of these, and left works which out-rank theirs in every direction except that of purely formal phraseology. What was it then, in which Beethoven excelled? And wherein lies the secret of the estimation in which he is held by the whole civilized world?

Beethoven's greatness as a composer, and his influence upon the development of music since his day, lies in one point, namely, his intuition of the *relation of music to emotion*. As already pointed out, Bach wrote more learnedly, Handel, at times, quite as heartily, Haydn as

clearly, and Mozart as sweetly; but what Beethoven does is to avail himself of all these excellencies of form and substance, *in order to express feeling through them*. The greatest of his predecessors, Bach, also had feeling and expressed it in his Passion Music with great power. But his style is not easy, the phraseology is too learned. It seems to us cold. The composers after him relapsed his severity, as we have seen. Through Handel, the sons of Bach, Haydn, and Mozart—the World and Art were drawing nearer each other. In Beethoven they coalesce. And so it is the proud pre-eminence of this Master to have expressed his soul in music as fully and as exclusively as Shakespeare expressed his in his plays, or Raphael in his cartoons, and with such force and range of imagination, and such exquisite propriety of diction, that all the world immediately listens to him. Like all these geniuses of the very highest rank, his soul is in his works. His daily life is nothing. He is never a citizen, magistrate, a teacher, a writer, a talker, or a man of property; but always and only a creative Artist. In early life he was, indeed, a virtuoso, not through study and drudgery, but by sheer force of the overmastering inspiration within him.

The world used him, how shall we say? Well, or badly? If we reflect upon his humble origin, his steady elevation during his lifetime into the highest estimation ever accorded a musician and composer, his comparative immunity from want or the necessity of drudging toil either in teaching or playing, and this through the ready sale of the productions of his pen—we must say well. On the other hand, if we think of his lack of education or early training, his solitary life, his graceless nephew, his deafness and his suspicious and difficult habit of mind,—in these we recognize the unfavorable side of his relation to the world; and when we think that all this befell one whose creations have added delight and beauty to the daily lives, not only of his contemporaries and compatriots, but to that of the whole civilized world in three generations, we can not help perceiving here a certain dissonance the resolution of which we are not able to trace.

It is our difficult task, therefore, to outline the life of this man, to describe his surroundings and personal peculiarities, and to trace his mode of outward life, so as to bring him before our minds in some resemblance to the form he wore in the eyes of his neighbors and friends; and yet along with this, to trace, in his works, the transcendently beautiful operations of his mind and inner nature, and to hold them up as the true expression of the Beethoven soul, which they most certainly were. If in doing this we might also unite both pictures into one, so that we could think of Beethoven as a humbly-born, hardworking boy,

of the most determined "grit," yet with a delicacy and sweetness of fancy which is absolutely nobler than even Shakespeare's (for Beethoven nowhere descends to coarseness), and then trace his growth to manhood, his steady pursuit of his one ideal, Music, the blessing that followed him in it, and that has followed us for his being in it; and crown the whole with the still nobler side of his nature in his unselfish and well-meant love and providence for a graceless relative, when he himself was, as we ordinarily say, "a crusty old bachelor" of fifty;—if we could bring all these together into a single consistent idea we should then have performed for the reader a service indeed.

Ludwig van Beethoven was born at Bonn, the *Residenz-Stadt* of the Electors of Cologne, in 1770. His father was tenor singer in the Elector's Chapel, an ill-natured, drunken fellow with a shiftless, easy-going wife. They lived in a very humble way, the annual income of the family being probably less than three hundred dollars. As Mozart was just then at the height of his celebrity, the father of our Beethoven was in no small degree delighted to observe the promising musical talent of the boy—a talent which manifested itself at a very early age. There was music in the family, unquestionably—Beethoven's grandfather having been an organist and a composer of creditable talent. So at the early age of five he was taken in hand by his father and set to work in the laborious German fashion to learn to play the piano and the violin. The crusty father is said to have pulled him out of bed in the middle of the night, to make him finish up the practice he had neglected. Nor was the practice sweetened for him; for the boy was not allowed to play melodies, many of which came to him even then untaught, but only the exercises then most approved for practice.

At that time the works of Bach held high honor for purposes of study, and the boy Beethoven was so thoroughly exercised in them that at the age of twelve he was perfectly familiar with the entire forty-eight preludes and fugues of the "Well Tempered Clavier," and could play them with the utmost facility. All this time he went to the public school, but owing to his father's ambition to bring him out as a musical wonder-child, his studies in letters were seriously neglected. When the boy was about eight years old his father turned him over to the teaching of one Pfeiffer, an oboe player and pianist, under whose kindlier direction he got along more rapidly and no doubt much more pleasantly. Presently the organist Neefe took him in hand and taught him the organ and composition, so that when twelve or

thirteen years old he appears as author of three sonatas for piano, which are small, but very clever for a boy.

For some time, probably since his tenth year, he had played a viola in the orchestra. About this time he became assistant organist to Neefe, although the formal appointment was not received until he was about fifteen. When he was about thirteen, he began to act as pianist and assistant director in the orchestra during Neefe's absence, which frequently extended over several months. The duties of this position were not small. High Mass was performed in church three times a week besides Sunday, and on at least as many days there were elaborate vesper services. The theater gave a light opera or operetta three times a week, and comedies on other nights, for all of which music had to be prepared. This kind of activity seems to have continued until Beethoven was about twenty, interrupted only by his first visit to Vienna, where he somehow managed to go when he was about sixteen. Beethoven's duties as organist must have been very unthankful, since the old organ had been removed from the chapel, and in his time only a small chamber-organ stood in its place. That he had no special vocation for the organ appears plainly from his never having written anything for it. The particulars of his Vienna journey are rather hypothetical, especially the anecdote of his having played before Mozart and receiving lessons from him.

During all these years he attained no recognition in Bonn as a promising artist. On the several lists of the Elector's musical staff, the name of Beethoven figures as organist and player of clavier concertos, but amid many who are distinguished as of exceptional talent, he stands unnoticed and undistinguished.

The theater at Bonn produced a fine selection of works for that day, among which were the best of Glück's operas. On the whole we can hardly imagine a place better calculated to familiarize a young composer with every slightest peculiarity of the composers before his day, than Beethoven found in his six years' service as assistant director at Bonn. In the work of arranging and adapting the scores to the limitations and weaknesses of his orchestra, he could not fail to acquire rare tact, and a spontaneous comprehension of all effects of instrumentation. He played the piano part from the full orchestra score, and it was thus that he developed that lightning-like comprehension of the fullest scores, which he always manifested. Mendel says that Max Franz (the Elector, brother of Joseph II) when he appointed Beethoven second organist furnished funds for him to go to Vienna to make more extended studies.

During this Bonn life Beethoven early attracted the attention of the von Breunings, a wealthy and refined family of that town, and at their house he was always at home. No doubt it must have required a good deal of faith in the diamond concealed in his rough exterior, for the fine von Breunings to have made so much of so unpromising a customer as the boy Beethoven. He was moody, often irritable. He was the very prince of awkwardness, upsetting and breaking every fragile article he came near. Still there seems to have been a charm about him, for as we shall see later, he was through life a favorite among the best people, especially the ladies, of an elegant and ceremonious court. Here at the Breunings' he became familiar with the books and pictures denied him at home. Count Waldstein, also, was one of the friends he made in this early time, and who always remained true to him. It was Waldstein who recommended him to the notice of the titled relatives of his family when Beethoven came to Vienna to live; and it was to Count Waldstein that in 1803 the brilliant sonata in C, op. 53, was dedicated.

In personal appearance Beethoven must have been rather striking. He was of medium height (or rather under), thick set, a noble forehead, small, brown eyes, deeply set in, very profuse hair, generally "tousled," his dress of rather common texture originally, but now rich with the sedimentary deposits of many brushless months. His hands are well shaped, but the nails are not well kept. In movement he is quick and abrupt, often boorish. This want of politeness adhered to him through life. Still, it was his lot to associate with many eminent men, and from them he doubtless imbibed a great deal of cultivation. His manners must have been worse about the time of his departure from Bonn and first entrance into Vienna than afterwards.

As to his self-conceit, all testimony proves it. Nor is it difficult to account for it. It must have been perfectly apparent to Beethoven that he was able to improvise music of such rare power over the feelings that nothing of Haydn's or Mozart's or Handel's could be compared with it. We read remarkable stories of this faculty. As, for instance: "Ignace Pleyel had brought some new quartettes to Vienna, which were performed at the house of Prince Lobkowitz. At the close, Beethoven, who was present, was asked to play. As usual, he had to be pressed again and again, and at last was almost dragged by force to the instrument by the ladies. With an impatient gesture he snatched from the violin desk the open second violin part of Pleyel's quartette, threw it on the desk of the pianoforte and began to improvise. His playing had never been more brilliant, original and grand

than on that evening. But through the whole improvisation, in the middle parts ran like a thread or *canto fermo* the notes, unimportant in themselves, of the accidentally open page, on which he built the noblest melodies and harmonies in the most brilliant concert style. Old Pleyel could only show his astonishment by kissing his hands. After such improvisation Beethoven would break out into a loud, merry, ringing laugh."

This is the spirit of his first entrance upon the Vienna life in 1792. Here he lived until his death, in 1827. At first he was the pupil of Haydn, who since Mozart's death, was king again. For these lessons his fee was exactly eight groschen, *eighteen cents!* Later he went to Albrechtsberger for lessons in counterpoint, and to Salieri for lessons in dramatic composition.

As early as 1800 he began to be hard of hearing, gradually increasing to almost total deafness as early as 1810. This affliction, as well as the false behavior of his two brothers, his nearest relatives, had the effect to cloud his mind with suspicion of all the people around him. In the period from 1792 to 1810, he produced a constant succession of the noblest works. Before he had got beyond the fifth symphony the critics had begun to talk of his "obscurity," "want of melody," etc., just as they did a few years ago of Schumann, and just as they do now of Wagner. Yet, he seems to have cared very little about it, and said that if it amused them to be constantly writing such things about him they might be freely indulged.

His personal habits were whimsical enough. One lodging was too high; another he left because the landlord was too obsequious. He would walk his room half the night through, "howling and roaring" the melodies that filled his imagination, and flooding the floor and ruining the ceiling and tempers of the occupants of the rooms below with the water he poured over his hands to cool his feverishness. He would hire a boy to pump water over his hands by the hour together. It is related *apropos* to his carelessness in money matters that "the waiters in the *cafés* in Vienna were content to be unpaid sometimes, if they were paid double and treble the next day. It was not worth while to quarrel with a privileged person, who always had the laugh on his side, and had been known to throw a dish of meat at the head of a waiter suspected of cheating. Here, after the close of his day's labor, he appeared at his best, and those who knew him speak of his loud laughter, his richness and originality of conversation, his wit, bold and reckless as his harmonies, his strong opinions, his interest in books and politics. On all hands we see the signs of the broad and wholesome

humanity which formed the ground of his strangely mingled character, so much caricatured and so little understood by the retailers of anecdote, who can see in Beethoven nothing but an inspired artist, and a mixture of misanthropy and buffoon."* "To his friends he was a warm hearted, unselfish friend, not to be treated carelessly, much less to be played with or slighted; a friend whose friendship was worth a sacrifice, because it was founded on perfect sincerity, could endure no suspicion of insincerity in others. That Beethoven—great Mogul as he was, and capable of many unmannerly words and actions—was not unacceptable to those who loved good society, we may learn from the fact of his having always been well received by the great ladies of a ceremonious court. It was true that his dress was untidy to dirtiness; that he picked his teeth with the snuffers, upset inkstands into the pianoforte, and broke every thing he touched; and that he had been known to play off ill-bred practical jokes on some of his friends; but in spite of all incongruities, princesses and countesses—nay, personages of still higher rank—received him as an equal or a superior. This result could hardly have been brought about by his music alone."†

From 1800 to 1806 Beethoven was in the height of his creative activity. During this time he produced the sonatas opus 22 to 57, the third and fourth symphonies, a number of chamber pieces (quartettes, trios, etc.), and the opera "Fidelio." This creative activity continued, with little falling off in speed, and with a decided progress in the quality of the work produced, down to 1815, by which time he had written all the nine symphonies except the last. These years were especially productive in smaller works—such as songs, bagatelles of various kinds, three sets of Scotch and Irish airs, arranged with ritornellos and accompaniments.

Beethoven was now forty-five years of age. He was in ill health, probably for want of proper care of himself. He was overrun with commissions from publishers, and had the most flattering offers to travel in different countries, of which, however, he was too fond of Vienna and too ignorant of the world to take advantage. At this period misfortune befell him, in the shape of a nephew—the son of his brother Carl—left in his guardianship. As already shown, there were undesirable streaks in the Beethoven family. This had not been mended by Carl's marrying a shiftless woman, of bad repute, and it was the product of this union that was left in the composer's care. He undertook the task in the loftiest spirit. Henceforth for eleven years the boy regulated all the affairs of Beethoven's

* "Lives and Letters of Beethoven."—*Edinburg Review*, Oct., 1858.

† Ibid.

menage, and a most thankless time the old gentleman had of it. The very worst housekeeping bachelor that ever was was a prince of managers compared with Beethoven. He had not the slightest "faculty" for business. It discomposed him to be obliged to transact the most ordinary affairs. We may well imagine what a time he had of it with a reckless, ungrateful youth on his hands. His love was repaid with ingratitude, and, to crown all, the nephew seems to have been responsible for his uncle's death; for, when sent for a doctor, he carelessly gave the message to a billiard marker, who forgot it for a day or two, and when the doctor arrived there was no longer a possibility of cure.

These last years of Beethoven are sad in the extreme. That a man should have had so much greatness, yet so little comfort! That his inner world should have been so full of lovely fancies, which he has left on record for the gratification of aftercoming generations, and yet his own daily life have been so unblessed by woman's tenderness, and the amenities of home, is one of the mysteries of life. Yet we may be glad that Beethoven undertook the care of this boy, and stuck to it so manfully; for his letters and the whole history of this time place his character in a much nobler light of self-sacrifice than would otherwise have been the case. And as to the works we might else have had from this period, our composer has already left the highest monument so far in the world of music. Surely it is better for us to know that he was a noble-hearted, true man, than for us to have had another symphony. Besides, there is no doubt that this discipline, painful as it was, must have wrought a great softening and deepening in Beethoven's disposition.

In 1725 he imagined himself in poverty. Moscheles, who was then in London, wrote to him, and arranged for the London Philharmonic Society to give a concert for his benefit, in return for which he was to write them a tenth symphony. This concert was given and a sum of £100 made up and sent to Beethoven a short time before he died. The whole correspondence may be found in Moscheles' edition of "Schindler's Life of Beethoven," and in Moscheles' "Recent Music and Musicians."

Beethoven died March 29, 1827, at the age of fifty-seven, during a violent thunderstorm. He was buried at Wahring, a small village near Vienna, and was followed to the grave by an immense concourse of people (over twenty thousand, some say).

Beethoven's genius was distinctly that for expressing feeling. Feeling is the source of the all-penetrating unity, which is perhaps one of the most conspicuous marks of his work. We do not mean by

this that he is always in a passion, or under the influence of some dark or disturbing mood. Far from it. The genius of his music is characteristically the *peaceful*, the *tranquil*. In these qualities he is hardly surpassed by Mozart. It is the unity and the repose of the great, the lasting, the true. Beethoven was extremely fond of the open air and the country. When the weather was fine he would spend whole days and half the nights wandering about the fields or stretched at ease in the shade of a tree. In these walks his eye was quick to notice every pleasant bit of landscape, every pretty flower, or effect of light, and if he had a companion, he remarked upon these things with warmth and force.

Such beauty and quiet took musical shape within him. Out came the memorandum book of music-paper roughly stitched together, and the walk and discourse gave place to that curious "howling and roaring" with which his labor of composition was always accompanied. His published works are full of ideas which may be traced sometimes for years, through wide and strange changes from the forms in which they at first suggested themselves to him to the shape in which they were at last employed. Those tranquil days under the pleasant sky are all expressed in his music. Of such a spirit are the pianoforte sonatas in E and G, op. 14, the "pastoral," op. 28, that in G, op. 31, and several of those for piano and violin, as well as the pastoral symphony, and the seventh and eighth. In deriving his inspiration from external nature as a source, Beethoven was like Schubert, in whom every movement of soul translates itself into tones. With Beethoven there is, however, this difference, that he selects the more significant for publication, and then shapes and prunes it with more care. Beethoven is never too long; certainly never tedious.

Another of the most remarkable peculiarities of Beethoven's music is the clearness and beauty of his orchestral coloring. No other composer knows better just where to throw in a few notes of the flute, a soft low tone of the horn, a clever bit of the bassoon, or just how to place a subordinate phrase in order to have it express itself without interfering with the blending and harmony of the whole. This delicious reserve is one of the most eminent traits of the symphonies, although no doubt, a part of it is apparent only, and due to the remarkable heightening and strengthening of orchestral coloring since his day.

Were we to attempt to measure up and estimate the place of these works on the scale of beauty, we should be first struck with their elegance, clearness and the agreeable nature of their sound. They

have for pleasure of sensation all that they could have and still retain their distinguishing elevation of sentiment. In formal beauty, likewise, they hold an extremely high rank, perhaps as high as any. There is in Mozart a certain sweet and spontaneous grace, an unconscious sweetness, such as we rarely find in Beethoven; but Beethoven compensates for this lack, if lack there be, by a greater coherence and unity, through which he reaches a more serene repose, especially in the classical moments of his art.

And then, finally, we come to the symphonies. These are the thoughts Beethoven had while he lay under the trees out in the country. Far on into the night he would wander, and drink in his fill of the silent teaching of nature. Here in the symphonies we have them all. If in the pastoral symphony we have a moment of pleasantry in the bird song or two, it is thrown in only to bring us still nearer the inscrutable mystery of the growing grass; nearer to the trees, by their subtle chemistry building themselves up out of intangible air and the hidden riches of the ground; nearer to the light and fleecy clouds, and the golden and crimson sunset, fitly emphasizing the finished day, ever more to be numbered with the infinite ages of God; and, above all, nearer to the greater mystery of thoughtful life, the image of the Invisible, the sure witness of the Infinite. No other instrumental music so completely seizes and exalts the hearer.

The inner nature of Beethoven allies him to Bach. They were both *universal* musicians, innovators and experimenters in every direction, according to the light and resources of their respective generations. Both found in a particular style and form, a field which, on the whole, satisfied them and afforded room for the elaboration of their most beautiful ideas. Bach's was the fugue. There was no kind of musical production known to Bach's day which he did not to some extent try, except, perhaps, the opera. The suite, church pieces, organ works, and compositions for violin and almost every instrument, he produced in large quantities. But, after all, the one form which he always adopted, or came back to for a climax, was *fugue*. This great form, the *ne plus ultra* of musical logic, was not original with Bach. On the contrary it had been worked out by three centuries of experimenters and geniuses, until it assumed the form in which Bach found it, and in which it is in effect the valid and final solution of coherent tonality. Counterpoint, which is the basis of fugue, is the exhaustive solution of melodic invention. Bach's work was to seize this form and appropriate it to the needs of musical revelation. He filled it full of novelty, grandeur, caprice, humor, true musical feeling and beauty.

He exhausted it, completely filled up the capacity of the form, so that since Bach there is no longer any thing new to be said in Fugue.

In like manner Beethoven was a composer of sonatas. The rôle of his works embraces every kind of production known in his day; but the one form which he made his own, and in which his most beautiful and characteristic ideas are expressed, is the sonata. This form includes his thirty-three for piano solo, which would eternally have established his fame if they alone had constituted his serious works; nineteen sonatas for piano and other instruments; eighteen trios, mainly for piano and other instruments; twenty-three quartettes and quintettes; the sextette and septette, and the nine symphonies. In all, more than three thousand large pages of sonata writing. Beethoven, like Bach, was in every way progressive and an innovator. He experimented in all forms, and in all combinations of means of expression. Yet, on the whole, he was a composer of sonatas.

This form he found ready to his hand in the works of Haydn and Mozart. The form, as such, he accepted with little improvement. But he put into it such a wealth and many-sided possibility of expression as surpassed their efforts in every direction, and amounted finally to completely exhausting the subject. There have been, really, no genuine composers of sonatas since Beethoven. Every great master has tried it out of deference to public opinion, but the chief ideas and distinctive excellencies of all composers since Beethoven are expressed in other forms and not in the sonata. Even in symphony, where they have enjoyed the inestimable advantages of modern wealth in instrumentation, no one has been able to create works at all equal to his, or even such as add any thing essentially new and important to what he has said.

Again, Bach and Beethoven were both of them characteristically instrumental composers. Although both have written works employing the human voice in solo, ensemble and in great masses, and have therein reached the most sublime heights yet attained in musical creation, they have in all cases treated the voice like an instrument, and with almost total disregard of the conditions of its agreeable and pleasing exercise. This limitation, of course, is a detraction from their success, for if they were to use the voice at all, there was no valid reason why its convenience and inherent capacity should not be as much regarded as that of any other instrument. Bach and Beethoven are both of them exponents of the *inner* in music. While they both reach the highest mark of formal beauty, they do so accidentally, so to say; as an

incidental result of the spontaneous expression of the inner and spiritual.

Beethoven marks a giant stride in musical progress since Bach, in the direction of the humoristic. Bach himself was full of this spirit, and of playful phantasy, as all his works show. But the new forms developed or perfected by Haydn and Mozart, and the lessons taught by their disregard of scholastic tradition, and especially the vigorous flight of his own all-comprehending and untamed spirit, enabled Beethoven to go vastly farther than Bach in this direction, and to reveal music in its true nature as spontaneous expression of heart, feeling, and imagination. And thus he not only concentrated in himself and fulfilled all the tendencies and prophecies of musical history before him, and enriched the world with some of the most precious and immortal productions of the human spirit, but afforded in turn the most pregnant tokens of possibilities in music yet unrevealed — indications of new paths, which the great masters since have occupied themselves in exploring.

LIST OF BEETHOVEN ILLUSTRATIONS.

1. (*Moderately Difficult, Employing the Pianoforte and Tenor.*)

1. Sonata in G, op. 14, No. 2.
2. Menuet in E flat out of Sonata op. 31, No. 3.
3. Scherzo in C, out of Sonata op. 2, No. 3
4. "Adelaide." Tenor.
5. "Nicht zu Geschwind," out of Sonata in E, op. 90.
6. Rondo in G, op. 51, No. 2.

2. *Difficult.*

1. Sonata Appassionata, op. 57.
2. Air and Variations in A flat, op. 26.
3. "Adelaide." Tenor.
4. Sonata in A flat, op. 110.
5. Rondo Capriccioso, op. 129.

CHAPTER FORTY-SEVEN.

MENDELSSOHN.

Felix Mendelssohn was born in Hamburg, February 3, 1809. He was the son of Abraham Mendelssohn, a banker, a man of very refined tastes, and grandson of Moses Mendelssohn, the eminent Rabbi and philosopher. The name Bartholdy was his mother's, and was taken later in life as a condition of some property inheritance. Felix was the second of four children, of whom Fanny, the eldest, manifested the most remarkable talents in music. When Felix was only three or four years old the family removed to Berlin. At the age of eight he already played the piano well. The theorist Zelter was his teacher in composition, and Berger in piano playing. When only twelve he was pronounced by Zelter his best scholar. In 1824 Zelter wrote to Goethe: "Yesterday evening Felix's fourth opera was brought out here in a little circle of us, with the dialogue. There are three acts, which, with two ballets, occupied about two hours and a half. The work was received with much applause. I can hardly master my own wonder how the boy, who is only about fifteen, has made such progress. Everywhere you find what is new, beautiful and peculiar — wholly peculiar."

In the year 1824 he became the piano pupil of Moscheles, and so began the long and delightful intimacy, which, like a golden thread, runs through the volumes of Mendelssohn's charming letters and Moscheles' "Recent Music and Musicians."

In 1829 Mendelssohn started to visit London. He made a long tour through many places of interest, especially in Italy, before he reached England. Among the new pieces he brought to show Moscheles, were his overture to "Fingal's Cave," "Walpurgis Night," and his G minor concerto for piano-forte and orchestra. In London, Mendelssohn was rapturously received. His organ playing excited the greatest astonishment, and remains to the present day a bright tradition with English musicians. Yet it is but fair to say that the opinion there held of his organ playing was by no means shared by the best authorities in Germany. There is very good reason for believing that his pedal technic was by no means superior, however charming his

manipulation and registration may have been. Be this as it may, he undoubtedly gave a decided impetus to English organ playing, especially to the study of Bach.

Mendelssohn came to Leipsic in 1835, and remained there all but one year of the rest of his life: He assumed direction of the Gewandhaus concerts, which, henceforth, reached a delicacy unknown to them before. The oratorio of "St. Paul" was written for the Lower Rhine Musical Festival, held at Düsseldorf in 1836. It excited the highest enthusiasm.

In the Spring of 1837 Mendelssohn was married to Miss Cecilia Jeanrenaud, of Dresden, a daughter of a clergyman, with whom he lived very happily until his death.

"St. Paul" was brought out at the Birmingham festival, in 1838, where it at once took a high place. Three of his psalms, "As the Hart Pants," "O Come let us Sing," and the one hundred and fifteenth were the product of this period.

In 1843 the Leipsic Conservatory was opened with about sixty pupils. The teachers were Mendelssohn, Schumann (piano), David (violin), and Becker (organ). Other teachers were soon added. This renowned institution seems to have been chiefly the creation of Mendelssohn's brain, and to him it owes its character. It has turned out a vast number of pupils, all more or less well grounded in music. No school has had greater influence in this country. There is one drawback to the association of a man like Mendelssohn with such a school, namely: that after he leaves it his charming manner and peculiar ideas become the ideal which places subsequent directors, however talented, at a disadvantage. There is some reason to believe that the Leipsic school has not been entirely free from this failing. One good point about this school must not be overlooked: that there they always hold *content* for the first merit of a work. This, in a town enriched by the labors of Bach, and Mendelssohn, and Schumann, is what we might expect.

Space does not permit to follow closely Mendelssohn's subsequent career. It embraced a year's residence in Berlin, frequent visits to England, where he brought out "Elijah," in 1846, as well as constant appearances throughout Germany, as director, composer and pianist. His life was a ceaseless round of activity, and it is little wonder that the delicate frame wore out. He died in Leipsic, November 4, 1847.

In personal appearance Mendelssohn was rather under the medium size, graceful in walk and bearing. His forehead was high and arched, his nose delicate, slightly Roman; his mouth fine and firm, and his head covered with glossy, black, curly hair. His countenance was

very expressive, and his whole manner fascinating in the extreme. He was the idol of men and women alike in every circle where he moved. He inherited large means, which he freely dispensed in the most delicate and unostentatious charities. His entire independence of the need of labor for sustenance gave no slackening to his ardor in composition. In my opinion, Mendelssohn's chief characteristics must have been his genial fancy, his exquisite taste and kind heartedness. In his charming letters from Italy and Switzerland we have these qualities fully exhibited. Two more delightful books than those of his letters do not adorn literature. The same qualities shine out in his music. Everywhere we meet a romantic and delicate fancy, a sprightfulness and ever-present sense of the beautiful, which carries us back to Mozart.

As a composer Mendelssohn built on Bach. By this I mean that Bach stood to him as a model of true greatness in music. It was not possible for such a nature as Mendelssohn's to emulate the lofty repose of Bach's greatest things. Still everywhere in his serious moments we find the traces of the influence of the sober old Leipsic cantor.

Mendelssohn's greatness as a composer lies in his oratorios and psalms. Brendel regards these as no longer *religious works*, strictly speaking, but as "concert oratorios," in which he thinks the worldly element comes forth. In this he is right to a certain extent. Handel's "Messiah" does not manifest this worldly spirit, because the subject forbade it. In the first place, this spirit manifests itself in a lingering over details, such as beautiful tone effects of one sort or another (just as the ribbon, the ornament, or other little piquancy of dress, betray a woman's instinct for being admired), and, for this sort of thing, the haste in which Handel wrote the "Messiah" left him no time. Besides, as I have before said, the text of the "Messiah" inspired in him an elevation of sentiment to which he was commonly a stranger. Moreover, the worldly element in music was then in its infancy. The foundation of it was there, namely, the taste of the public. The "Messiah," and all of Handel's oratorios were written for the concert, and not for religious use. In this he differs from Bach, who had nothing to consult but his own ideal. His pieces were written for church and played in church. Religious worship was their inspiration. It is the absence of the influence of the public that permits Bach's unquestionable prolixity, which, in our day, seems tediousness.

It is in "Elijah" that Mendelssohn most fully moves the public. The dramatic story, the picturesque contrasts, the richness and taste of its orchestration, its novel and fascinating choruses, and especially the beauty and graphic appropriateness of his melodies, give this

oratorio a wonderful charm. One should read Mr. Dwight's glowing description of it, found at the end of Lampadius' Life of Mendelssohn. I confess that there is hardly a tedious moment to me in this lovely work. From the first recitative, "Thus saith the Lord," through the entire work, I find the rarest appreciation of beauty, and the rarest truth to the words. How overpowering the choruses, "Thanks be to God," and "Be not Afraid;" how sweet and lovely "He, watching over Israel;" how graphic the recitative where fire descends; how mighty the contrast in the quartette and chorus, "Holy, Holy, Holy, is God the Lord!"

In this oratorio Mendelssohn seems to have reached the acme of taste in the compromise he has effected between the religious and the merely beautiful. This same admirable taste manifests itself also in the psalms. Take, for instance, the "Hear my Prayer." Here we have a solo, "Hear my Prayer," the excited chorus, "The Enemy shouteth," and, finally, the altogether unique solo and chorus *obligato*, "Oh, for the Wings of a Dove!" Nothing could be more beautiful.

In his piano forte music, especially the "Songs Without Words" we have the same loveliness of fancy and sentiment. These are works which all tasteful people admire. The larger pieces no longer hold the position in the estimation of musicians they once did, although it would be impossible to find two more lovely pieces for ladies' performance than the "Rondo Capriccioso" and "Capriccio in B minor."

It is further in proof of the ruling quality of Mendelssohn's mind that the *scherzo* is his most perfect triumph. There we have a fairy-like playfulness truly exquisite and altogether *unique*. The "six organ sonatas" were made up for the English market. They have marked beauties and are ecclesiastical in tone; and, in spite of their peculiar "sonata" form, I hold them in high estimation. Besides, there was a justification for this irregularity (which, perhaps, I ought to explain, consists of their having but two movements in place of the usual four), in the congeniality of their spirit to religious service, and especially the benediction like effect of the soft and songful *andantes* forming their conclusions. In quartettes, quintettes and symphonies, Mendelssohn was also extremely successful, but it may be questioned whether he ever surpassed his lovely overture to the "Midsummer Night's Dream," the work of his boyhood.

LIST OF MENDELSSOHN ILLUSTRATIONS.

(*Employing a Soprano, Alto, and the Pianoforte.*)

1. Overture to the Midsummer Night's Dream (for four hands).
2. "On Wings of Music," Tenor (or Soprano).

3. Rondo Capriccioso.
 4. "Jerusalem, Thou that Killest the Prophets," Soprano.
 5. *a.* Hunting Song (No. 3).
b. People's Song (No. 4).
c. Spring Song (No. 27).
 6. "O! Rest in the Lord," Alto.
 7. "Duetto" (No. 18 in Songs without Words).
 8. Duet, "Would that my Love," Soprano and Alto.
 9. Finale from "Italian" Symphony, (four hands) Pianoforte.
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CHAPTER FORTY-EIGHT.

CHOPIN.

Frederic Chopin was born at Zela-zola-Wola, near Warsaw, March 1, 1809, and died at Paris, October 17, 1849. Within these forty years were bound up the activities of one of the most remarkable spirits in music. In Chopin we have another example of precocious talent, such as are seen in Mozart, Schubert, and Liszt. At the age of nine he played in public a concerto by Gyrowetz, and improvised. His studies were begun under the direction of Ziwna, a passionate admirer of Sebastian Bach, and carried on later under Joseph Elsner, principal of the Conservatory of Warsaw. The records of Chopin's early life are extremely meagre. We know that he was then a fluent Bach player, to whom through life he remained devoted. We are also sure that even as early as sixteen he must have been a great virtuoso, not only equal to every thing that had been planned for the piano before his time, but already the author of the completely new methods indicated in the excessively difficult variations on *La ci darem la mano*, the first nocturnes, op. 9, the early mazurkas and waltzes, and especially the great studies op. 10 and the two concertos. These studies have passed into the standard repertory of advanced piano-playing, and the two concertos, although weak in orchestral handling, are extremely brilliant and poetic for the piano, and have the great merit of complete novelty and freshness of style.

With these great compositions already finished, as well as many others of a character more immediately available, he set out for Vienna, Paris, and London, at the age of nineteen. He reached Paris, and there met Liszt, with whom he formed a devoted friendship. Here

Chopin found a congenial public. He was of a shy and delicate nature, proud, yet somewhat effeminate, and public appearance was distasteful to him. In manners cultivated and refined, and quick of intellect, Chopin immediately became the center of a considerable circle of artistic people, who esteemed him no less for his personal qualities than his remarkable musical gifts. He was overrun with pupils, of whom, however, he would take but a small number. In 1837 the lung disease, with which he had been threatened since childhood, developed itself. In company with his devoted friend, M'me Geo. Sand, to whom he had been introduced by Liszt, he resided at the island of Majorca for several years. Deceived by a show of returning health he came back to Paris, and, as already recorded, died at the age of Raphael and Mozart.

Chopin's music is not the *universal* music of the German composers, nor is it the humoristic music of the romantic school, although with both these it has something in common. It is a contradiction. He is wild, passionate, capricious, yet always graceful, subtle, refined, and delicate. Nothing could be less like Bach's music, yet it has much in common with it. Chopin's genius is especially for the piano. All the grace and elegant manner of modern virtuoso piano-playing come from him. Yet the inner life, the musical feeling which is the determining cause of this grace and refinement, comes rather from Schumann. Chopin was an innovator for piano in his matter and manner. He gave depth to the nocturne; enlarged the poetic range of the piano by his Polonaises, Scherzos, Impromptus, Ballades, and Etudes. His passages are new, ingenious and beautiful. Like Schumann he writes mainly for the pianoforte. Unlike him, he does so in a manner which completely harmonizes with the nature of the instrument, and, indeed, foresaw its latest improvements. Hence we find in Chopin's works the well-sounding always considered. Nevertheless they are not reposeful. Although the themes are fully developed, the harmonic structure and the rhythmic organization of these pieces gives them a character of restlessness and dissatisfaction. By so much they fall short of great art. In all of them it is rather the manner of saying which charms, than the actual idea itself. Psychologically considered they are unhealthy. There runs through them a vein of sadness and morbid feeling which renders them too exciting for the weak and nervous. Their most conspicuous external quality is the subtlety, the evanescence, of their harmonies. It is this which makes Chopin's music so difficult to remember. Its technical novelty was partly in a new and freer use of the pedal, and the effective employment of extended

chords, and partly in better sustained and more brilliant passages, especially those constructed on the diminished seventh. As to its metrical structure, Chopin's music is lyric. His period-lengths are remarkably uniform, as compared with those of Beethoven or Schumann. The other qualities of his music appear best in the actual illustrations.

LIST OF CHOPIN ILLUSTRATIONS.

1. *Moderately Difficult.*

1. Polonaise in C sharp min., op. 27.
2. Valse in D flat maj., op. 64.
3. Nocturne in E flat, op. 9.
4. Impromptu in A. flat, op. 29.
5. Prelude in D flat.
6. Valse in E flat, op. 18.
7. Nocturne in G min., op. 37.
8. Polonaise Militaire in A, op. 40.

2. *Difficult.*

1. Etudes out of op. 10, No. 8 in F, No 5 on the black keys, and No 12 for the left hand.
 2. Nocturne in C min., op 48, or in G maj , op. 37.
 3. Fantasie Impromptu in C sharp, op 66.
 4. Andante Spianato and Polonaise in E flat, op 22
 5. Prelude in D flat.
 6. Ballade in A. flat, op. 47.
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CHAPTER FORTY-NINE.

ROBERT SCHUMANN

Robert Schumann was born in Zwickau, in Saxony, June 8, 1810. His father was a bookseller and publisher, a man full of energy and circumspection, and of decided literary tastes and ability. The boy was sent to school and began to learn music at an early stage. As early as the age of seven or eight he wrote some little dances, although ignorant of the rules of harmony. It is said that even then he was fond of sketching in music the peculiarities of his friends, and did this "so exactly and comically that every one burst into loud laughter at the similitude of the portrait." Schumann was scarcely nine years old when his father took him to hear Ignatz Moscheles, the famous pianist,

whose playing made the most profound impression upon him. At the age of ten he entered the academy, and here formed a companionship with a boy about his own age, with whom he played many of the works of Haydn and Mozart, arranged for four hands. His father evidently encouraged his love for music, and gratified him with a fine piano and plenty of new music.

Presently the boys came across the orchestral parts of Righini's overture to "Tigranes," and forthwith mustered their forces for performance. They had two violins, two flutes, a clarinet, and two horns. Robert directed and undertook to supply the missing parts upon the piano. Their success encouraged them to undertake other tasks of a similar kind, which, also, Robert directed. He also set to music the one hundred and fiftieth psalm for chorus and orchestra, and this was given by the same performers, assisted by a chorus of such boys as could sing. In all these and such like exercises, the father recognized the plain indication of Providence that the son was intended for a musician, nor was he disposed to thwart the design. The mother, however, had a poor idea of the musical profession, and thought only of the hardships it carried with it.

As a boy Robert was full of tricks and sports. But at the age of fourteen a change came over him, and he became more reserved and prone to reverie. This habit never forsook him through life. It was, perhaps, increased by the death of his appreciative and kind-hearted father, which took place in 1826, when Robert was but sixteen. In deference to his mother's wishes he matriculated at Leipsic as a law student in 1828.

Through his father's example he had already made the acquaintance of Byron's poems. He now became infected with a perfect fever for Jean Paul. Here, also, he made the acquaintance of Friedrich Wieck, and became his pupil in piano-playing. The daughter, Clara, then but nine years old, attracted him very much by her remarkable talent. Schumann left Leipsic for Heidelberg for a while, in order to attend certain lectures there. Now ensued a still more violent contest between law and music, which resulted at last in his return to Leipsic in 1830, for the purpose of devoting himself to music, which he began to do again under Wieck's instruction. But this course was not rapid enough for the impatient student, who imagined himself the discoverer of a secret by which the time of practice could be much shortened. The experiment, whatever it was, worked disastrously, and had the effect of destroying the use of the fourth finger of the right hand, and consequently in disabling him from piano-playing altogether.

He now devoted himself to composition, and produced his op. 1, variations on the name "Abegg," and directly his "Papillons," or scenes at a ball. In these his talent and originality were plain enough, as well as the lack of clearness. Incited by the criticism which these works met on all hands, he took up the study of counterpoint and composition, and little by little acquired smoothness of style. Thus he produced his two sets of studies after Paganini, op. 3 and op. 10, the *Davidsbündlertanze*, op. 6, the Toccata, Allegro, Carnival, op. 9, the sonata in F sharp minor, and the "Phantasie Stücke," op. 12. The latter set of pieces has become universally favorite, and shows Schumann's originality in a favorable light. They have already been analyzed in Chapter XXXIII, and need not here be taken up again.

One of the most remarkable of the works of this first epoch is the *Etudes Symphoniques*, an air, twelve variations, and a finale. These variations are not so much unfoldings of the theme, as associated or congenial ideas and images called up by it, as it is dwelt upon in the mind. It would be impossible to conceive any thing less like an ordinary set of variations. Instead of the usual, somewhat timid progression from one variation to the next, we here effect the boldest transitions. At times we lose the theme completely. Then it reappears. This work is extremely interesting, because the forms are short, and the musical nature of the whole is of the most precious quality. Of similar excellence is the *Kreisleriana*, op. 16, and the *Humoreske*, op. 20.

In 1833 Schumann united with a few others in establishing the *Neue Zeitschrift für Musik* (New Journal of Music), as the advocate of progression, and as opposed to pedantry and (other people's) conceit. Like all journals devoted to art, it was published at a loss, but was kept up for several years, and to it the world is indebted for the preservation of Schumann's opinions and criticisms upon contemporary music. Two volumes of his writings are now available in English, and exhibit him in an altogether favorable light. Meantime his affairs of the heart made haste slowly. After several episodes, he finally settled down to the conviction that Clara Wieck was indispensable to his happiness. Father Wieck objected, for reasons not publicly stated, but probably on account of doubt of the lover's fixity of purpose and stability of talent. At length an engagement was allowed, and in 1840 Schumann burst out in song, composing in a single year one hundred and forty. Among them were those two sets "Woman's Love and Life," and "Poet's Love," which still remain among the most highly

prized achievements in this line. In this year he was married to Clara Wieck, on the 12th of September.

He now turned his attention to orchestral instruments and produced his piano quartette and quintette, and his B flat symphony. This was followed by other orchestral works, and in 1851 by the symphony in D minor. In 1841 he became connected with the Conservatory at Leipsic as teacher of piano-playing, composition, and the art of playing from score. This continued until his removal to Dresden, which took place in 1844. He had already in 1840 composed his charming and highly romantic work "Paradise and the Peri." As soon as he arrived in Dresden he set to work on the epilogue to the *Faust* music. The incessant activity of his mind finally resulted in throwing it completely off its balance, and gave rise to distressing symptoms of melancholy. In 1848 he wrote his opera of "Genoveva," which, although full of beautiful music, is not well adapted for dramatic performance. Here also followed, in an order which we have no room to trace, the later compositions for the piano. In 1850 he removed to Düsseldorf as municipal director, and was received with a banquet and concert. His position here was pleasant, but he had as little talent for directing as teaching. In 1853 he and his wife made a concert tour through the Netherlands, where Schumann was delighted to find his music as well known as at home. "Everywhere," he writes, "there were fine performances of my symphonies, even the most difficult."

Still his malady increased. He imagined he heard a tone, which pursued him incessantly, and from which harmonies, nay whole compositions were gradually developed. He became sleepless, and cast down with melancholy. At length he threw himself into the Rhine, from which he was with difficulty rescued. He was removed to a private asylum at Endenich, where he died two years later, July 31, 1856.

"Robert Schumann was of middling stature, almost tall, and slightly corpulent. His bearing while in health was haughty, distinguished, dignified and calm; his gait slow, soft, and a little slovenly. While at home he generally wore felt shoes. He often paced his room on tip-toe, apparently without cause. His eyes were generally down-cast, half-closed, and only brightened in intercourse with intimate friends, but then most pleasantly. His countenance produced an agreeable, kindly impression; it was without regular beauty, and not particularly intellectual. The fine cut mouth, usually puckered as if to whistle, was, next to the eyes, the most attractive feature of his full, round, ruddy face. Above the heavy nose rose a high, bold, arched brow,

which broadened visibly at the temples. His head, covered with long, thick, dark-brown hair, was firm and intensely powerful, we might say square.*"

As a composer Schumann is one of the most important in the entire history of music. Liszt acutely remarked, "Schumann *thinks* music better than any other since Beethoven." We have already seen that Bach established modern tonality by taking it as he found it already developed for him in Fugue, and applying it to the expression of musical feeling, the vital element which had been generally wanting in the music written before his day. After Bach, nothing new was done for music but to invent clearer forms, and to master its use as the expression of light and deep feeling according to the demands of the classical school. We have also seen that Beethoven, in some of his works, goes beyond the classical idea, and actually enters upon the province of the romantic. This he does in the stronger contrasts of his works, especially in the pianoforte sonatas, op. 13, 110 and 111. Yet in these works which are so full of feeling, and expressed with such masterful power, there is after all a certain repose and classical dignity beyond which they do not come. These elements are still more noticeable in his opera "Fidelio," where there was room for him to have expressed himself in a truly romantic manner. But no! here, as elsewhere, he is distinctly the instrumental composer, considering the music first and the text afterwards. That the music is far above that of any Italian opera, comes not from Beethoven's seizure of the text, but from his range of expression as a musician. It is as *music* that "Fidelio" surpassed other operas, and not as a poetico-musical interpretation of a highly poetic and suggestive text. The same peculiarities of Beethoven's music are still more perceptible in the symphonies, where he is always moved by musical considerations as such. Nothing tempts him from the strictly appropriate and suitable development of his theme. True, he does this with consummate beauty, and sets it off by the most delightful contrasts, but in all he is reposeful, elegant, beautiful. The very fineness of the work makes it ineffectual to common minds. Yet, how much more effective to those who have the ears to hear.

Schubert is in many respects to be counted a romantic composer. Yet we have but to study his music deeply to perceive that his romanticism is spasmodic and temporary, while the natural range of his thought is according to the methods of the classical. Thus while in his great romantic songs, like the Erl King, he is distinctly a romantic

*Von Wasielwski.

writer, as soon as the stimulus of poetry is withdrawn he develops his musical ideas at great lengths, strictly in the classic method. This is to be seen everywhere in Schubert's instrumental works, and he is especially the *longest-winded* composer of all. No one else is so unwearied in turning over the same idea; and, it may be added, no one else does so with such elegance and grace.

Schumann, on the contrary, is romantic in the very essence of his musical thought. When he is writing to a text he is graphic and flexible in conforming to the spirit of the words. But when he is writing instrumental music merely, he is equally direct and full of humor. The classical method of developing musical ideas is contrary to his nature and impossible for him. All through his life he made the most strenuous efforts to write elegantly, and according to the canons of form. He disciplined himself in counterpoint and fugue under the best masters of his day, and studied eagerly Bach and Beethoven. Yet he could never develop an idea easily and naturally according to the fashion of the classic. His fugues are forced, his counterpoint spasmodic, and his sonatas his poorest work. His songs are at times badly placed for the voice, and entirely unlike every thing that a song ought to be—if we may believe the critics who wrote upon them in Schumann's life-time. Yet they have made their way and are now accepted as among the most successful efforts yet made to unite poetry and music. So also in the instrumental pieces. These little, fantastic, irregular compositions are now played and enjoyed all the world over, although they do not contain a single element of the "grateful" salon piece for the pianoforte.

Yet the classical moment in music had not passed by in Schumann's day. Beethoven's later sonatas were as yet a sealed book. Mendelssohn, although on the whole to be counted for a romantic composer, handled musical ideas with an ease and classical elegance, limited only by the inherent lightness of the ideas themselves. Chopin, a still more poetic writer, and the inventor of very many entirely new ways of proceeding, yet develops his ideas in his own new ways, somehow not unlike the spirit of the classical model. Chopin is everywhere new and original; but he has also a certain epic breadth. He writes long movements, which are well sustained, and thoroughly satisfactory in point of formal beauty.

Schumann, doubtless, would have agreed with the late Edgar A. Poe, that "a long poem is a contradiction in terms." There is never a long piece of music in Schumann. But instead thereof, short pieces, strongly differentiated and contrasted, and out of them are built up,

mosaic-wise, long movements. So it is in his pianoforte concertos, sonatas, his quartettes and symphonies. The distinguishing greatness of Schumann, then, is not in his large pieces, for in all of them he is one way or another hampered. In the pianoforte concerto, for example, there are no effective passages. It is in places difficult enough, but it is very far from a bravura piece. Even the cadenza is as far as possible from any thing likely to bring down the house. Yet it is one of the most delightful works ever written, and full of the most beautiful ideas, although, to be sure, these are mainly for the piano.

It is another peculiarity of Schumann's genius, that he is on the whole a pianoforte composer. Although he wrote a large amount for other instruments and for the voice, his piano works are the ones on which his fame chiefly rests. And it is curious to observe that while this is the case, he has never written "gratefully" for the pianoforte, but always the new and original. Hence his piano pieces had to wait a long time for their merits to become known. One might almost say that they had to wait for a generation of players able to understand them and do them justice.

Schumann is essentially the music *thinker*. He writes well for no instrument whatever, nor even for the voice. The entire art of piano playing, and especially of early technical practice, has had to be re-modeled in order to provide the technical ability with which to properly render these works of his. His symphonies not only are made up out of bits, like all his long pieces, but are badly written for the strings, the very foundation of the orchestra. Yet the music has in it such force and freshness, that these works hold their position, not only against the more reposeful and elegant works of Beethoven and the classical composers, but against modern works also, even though in some cases much better written. Bach established the musical vocabulary within which the entire classical school expressed itself. In like manner Schumann did this for the romantic school. Nothing essentially new has been added to musical phraseology since Schumann, but only to master the use of his new modes of expression. What these are it would be difficult to point out. If we examine the harmony we can not say that Schumann uses any chord that may not be found in Bach. Nor is the novelty in period formations. But perhaps, if in any single element, in the manner of motive-transformation. In this respect the difference between Schumann and Bach or Beethoven is world-wide. In Bach there is, to be sure, a fresh and thoroughly right thematic development, and so in Beethoven. In the latter his fantasy sometimes carries him to great lengths, as in the Rondo Capriccioso.

But in Schumann this fantasy becomes much more fantastic and humoristic. In many cases it is so violent as to forbid his adhering to a single idea and working it out thoroughly. Instead of that he flies restlessly from one idea to another, and to yet another, until the listener wearies of it. So he violates all canons of beauty, and destructive criticism breaks all her vials of wrath upon him. Yet the strongest of these pieces has something true and tender in it. When a Rubinstein produces the key that unlocks the magic door, we enter and find here a world of tenderness and fanciful beauty. So has it been with the apparently most unjustifiable of these works, like, for example, the *Carnival*, the *Faschingsschwoank aus Wien*, and so on.

It is Schumann who has in one effort taught the musical world two lessons: that there is *poetry* in music, and that there is *music* in the pianoforte. His creative activity busied itself along the line where poetry and music join. Although an imaginative and fanciful person, he had a true instinct for valid and logical expression in music. So, even in his most far-fetched passages, the melodic and harmonic sequences, although new, are inherently right, and entirely compatible with those of Bach and Beethoven. Hence whatever ground his music has gained, it has held. On the other hand he had also a fancy in which every fantastic idea found congenial soil. The proper, the conventional, the allowable, meant nothing to him. He gave loose rein to his humor and followed it whithersoever it led. Nor yet in this did he lose his balance. For at the bottom he had the key to the riddle, which we have before several times pointed out: *the relation of music to emotion*. And so while his fancy took him far, and into many new paths, his fine musical sense kept him from passing beyond what was inherently right in music, as such. That he often passes beyond the limits of the symmetrical, the well-sounding, or even the agreeable, we can afford to forgive for the sake of the vigor of his imagination, and the inherent sweetness and soundness of his disposition. And it is these which on the whole have supported and justified his works.

LIST OF SCHUMANN ILLUSTRATIONS.

1. (*Moderately Difficult, Employing the Pianoforte and a Soprano.*)
1. "The Entrance," "Wayside Inn," and "Homeward" from the Forest Scenes, op. 82.
2. "The Hat of Green," Soprano.
3. a. Romance in F sharp, op. 28.
b. Hunting Song.
4. "O Sunshine," Soprano.

5. *Nachtstücke* in C and F, op. 23.
6. "Moonlight," Soprano.
7. "End of the Song," from op. 12.

2. Difficult.

1. *Etudes Symphoniques*, op. 13, Theme, variations 1, 2, 3, 7, 11, 12, and Finale.
2. "Thou Ring upon my Finger," Soprano.
3. "Aufschwung," "Warum," and "Ende vom Lied," from op. 12.
4. "He the Best of all, the Noblest," Soprano.
5. *Novellette* in F, No. 1, Romance in F sharp, and *Novellette* in E. No. 7.

3. Illustrations of the Romantic.

1. SCHUMANN. — *a. Novellette* in E, No. 7.
 b. Prophetic Birds.
 c. Traumesirren.
 d. Warum.
 e. Ende vom Lied.
2. SCHUBERT. — "The Erl King," Soprano.
3. CHOPIN. — *a. Scherzo* in D flat, op. 31.
 b. Nocturne in F sharp, op. 15.
 c. Ballade in A flat, op. 47.
4. SCHUMANN. — "He the Best of all, the Noblest."
5. CHOPIN. — Polonaise in A flat, op. 53.

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CHAPTER FIFTY.

LISZT.

Liszt is one of the most remarkable personages who has yet appeared in music. His life is briefly told by Francis Heuffer, in Grove's "Dictionary," as follows:

"Franz Liszt was born October 22, 1811, at Raiding, in Hungary, the son of Adam Liszt, an official in the imperial service, and a musical amateur of sufficient attainment to instruct his son in the rudiments of pianoforte-playing. At the age of nine young Liszt made his first appearance in public at Oedenburg, with such success that several Hungarian noblemen guaranteed him sufficient means to continue his studies for six years. For that purpose he went to Vienna, and took lessons from Czerny on the pianoforte, and from Salieri and Randhartinger in composition. The latter introduced the lad to his friend Franz Schubert. His first appearance in print was probably in a variation (the 24th) on a waltz of Diabelli's, one of fifty contributed by

the most eminent artists of the day, for which Beethoven, when asked for a single variation, wrote thirty-three (op. 120). The collection, entitled *Vaterländische Künstler-Verein*, was published in June, 1823. In the same year he proceeded to Paris, where it was hoped that his rapidly growing reputation would gain him admission at the Conservatoire in spite of his foreign origin. But Cherubini refused to make an exception in his favor, and he continued his studies under Reicha and Paér. Shortly afterwards he also made his first serious attempt at composition, and an operetta in one act, called ‘*Don Sanche*,’ was produced at the Académie Royale, October 17, 1825, and well received. Artistic tours to Switzerland and England, accompanied by brilliant success, occupy the period till the year 1827, when Liszt lost his father and was thrown on his own resources to provide for himself and his mother. During his stay in Paris, where he settled for some years, he became acquainted with the leaders of French literature, Victor Hugo, Lamartine and George Sand, the influence of whose works may be discovered in his compositions. For a time also he became an adherent to Saint-Simon, but soon reverted to the Catholic religion, to which, as an artist and a man, he has since adhered devoutly.

“The interval from 1839 to 1847 Liszt spent in traveling almost incessantly from one country to another, being everywhere received with an enthusiasm unequaled in the annals of Art. In England he played at the Philharmonic Concerts of May 21, 1827 (Concerto, Hummel), May 11, 1840 (Concertstück, Weber), and June 8, 1840 (Kreutzer-sonata). Here alone his reception seems to have been less warm than was expected, and Liszt, with his usual generosity, at once undertook to bear the loss that might have fallen on his agent. Of this generosity numerous instances might be cited. The charitable purposes to which Liszt’s genius has been made subservient are legion, and in this respect as well as in that of technical perfection he is unrivaled amongst virtuosi. The disaster caused at Pesth by the inundation of the Danube (1837) was considerably alleviated by the princely sum — the result of several concerts — contributed by this artist; and when two years later a considerable sum had been collected for a statue to be erected to him at Pesth, he insisted upon the money being given to a struggling young sculptor, whom he moreover assisted from his private means. The poor of Raiding also had cause to remember the visit paid by Liszt to his native village about the same time. It is well known that Beethoven’s monument at Bonn owed its existence, or at least its speedy completion, to Liszt’s liberality. When the subscriptions for the purpose began to fail, Liszt

offered to pay the balance required from his own pocket, provided only that the choice of the sculptor should be left to him. From the beginning of the forties dates Liszt's more intimate connection with Weimar, where in 1849 he settled for the space of twelve years. This stay was to be fruitful in more than one sense. When he closed his career as a virtuoso, and accepted a permanent engagement as conductor of the Court Theater at Weimar, he did so with the distinct purpose of becoming the advocate of the rising musical generation, by the performance of such works as were written regardless of immediate success, and therefore had little chance of seeing the light of the stage. At short intervals eleven operas of living composers were either performed for the first time or revived on the Weimar stage. Amongst these may be counted such works as *Lohengrin*, *Tannhäuser*, and *The Flying Dutchman* of Wagner, *Benvenuto Cellini* by Berlioz, Schumann's *Genoveva*, and music to Byron's 'Mansfred.' Schubert's *Alfonso and Estrella* was also rescued from oblivion by Liszt's exertions. For a time it seemed as if this small provincial city was once more to be the artistic center of Germany, as it had been in the days of Goethe, Schiller and Herder. From all sides musicians and amateurs flocked to Weimar, to witness the astonishing feats to which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. In this way was formed the nucleus of a group of young and enthusiastic musicians, who, whatever may be thought of their aims and achievements, were and are at any rate inspired by perfect devotion to music and its poetical aims. It was, indeed, at these Weimar gatherings that the musicians who now form the so-called School of the Future, till then unknown to each other and divided locally and mentally, came first to a clear understanding of their powers and aspirations. How much the personal fascination of Liszt contributed to this desired effect need not be said. Amongst the numerous pupils on the pianoforte, to whom he at the same period opened the invaluable treasure of his technical experience, may be mentioned Hans von Bülow, the worthy disciple of such a master.

"The remaining facts of Liszt's life may be summed up in a few words. In 1859 he left his official position at the Opera in Weimar owing to the captious opposition made to the production of Cornelius' 'Barber of Bagdad,' at the Weimar Theater. Since that time he has been living at intervals at Rome, Pesth, and Weimar, always surrounded by a circle of pupils and admirers, and always working for

music and musicians in the unselfish and truly catholic spirit characteristic of his whole life."

Liszt's position in the world of art is one that is altogether peculiar and unexampled. He appeared in Paris just at the time when Thalberg had made a profound impression by the ease of his playing and the remarkable results attainable from the piano. What Thalberg did was to carry a melody in the center of the compass of the instrument, principally with the two thumbs, and to surround it with an elaboration of passage-work entirely unheard of before. The melody so carried was not left to itself, or merely pounded out, but made to sing, and delivered with the utmost refinement of phrasing, as if, indeed, the player had nothing whatever to do just then but to play that melody. There was in all of Thalberg's pieces a certain similarity of style, and in his performance a certain coldness.

All this, which Thalberg did so beautifully and elegantly, yet so coldly, Liszt did spontaneously, and [with an endless caprice of color and shading as the mood chanced. Besides these things, to which, indeed, he attached little importance, Liszt's exuberent fancy broke out in every direction, especially towards the new, the startling, the astonishing. For his calmer moments he had his work ready to his hands in the elegant but dramatically suggestive compositions of Chopin, and these Liszt played with a fire and strength far beyond the feeble powers of Chopin himself.

As a player Liszt gathered up and combined within himself all the excellencies of piano-playing known before him, and added to this, his inherited capital, a perfectly tropical luxuriance of elaboration in every direction.

The possibilities latent in the diminished seventh and the chromatic scale, were very plainly suggested in Mozart's wind-parts of Handel's "The People that Walked in Darkness," but they remained a sealed book to the pianist until Chopin showed them at their true value on the pianoforte. This new path attracted Liszt, who has effected a thousand transformations on these elements, most of them much simpler and less subtle than Chopin's, but perhaps on that very account all the more effective in concert. And so we find in Liszt's transcriptions and paraphrases of songs and orchestral works, not only very effective solos for virtuoso performance, but also an actual and very influential enlargement of the available field of the piano, and, more and more in his later works, a demand upon the player for intelligence and musical discrimination of touch. In his earlier transcri-

tions he is concerned with operatic melodies, and those mainly of Verdi, Rossini and Meyerbeer. In his later works he traverses the whole range of musical literature. Symphonies, quartettes, masses, operas, oratorios, and, last and least promising of all, Wagner's "Art-Work of the Future,"—all these re-attire themselves in habiliments of pianoforte passages, and pose for drawing-room use.

Liszt has been the great music teacher of the last forty years. He has never received a dollar for musical instruction, but has given his services in pure love for the art. All good pianists owe much to him; not only to the silent but forcible inspiration of his printed works, but also still more to his personal example and criticism. As long ago as 1852 he had a class of seven or eight young men at Weimar, all of whom have since become famous. Among them were Hans von Bülow, Carl Klindworth, Joachim Raff, William Mason, Dionys Prückner, and Joseph Joachim. Later additions were Edouard Remenyi and Carl Tausig. Not only were pianists here, but violinists, singers, painters, sculptors, poets, and literary men of all kinds, all of whom found something inspiring and helpful in this magical and unconventional atmosphere. Since 1853 it is safe to say that every concert pianist in the world has been for a longer or a shorter time with Liszt.

A wrong idea of Liszt as a pianist is held by those who suppose that his playing is characterized by great force and extravagance. Imagine a very tall and slender man, more than six feet, with enormously long arms and fingers. He sits bolt upright, his long legs bent at a sharp angle at the knee. The trowsers are held down by straps. His face bears an ascetic expression. His hair is long, white, and floats upon his shoulders. His eyes are half-closed, and he scarcely ever looks at his hands. He sits perfectly still. Those long fingers go meandering over the key-board like gigantic spiders. You shudder at the sight. He seems to be playing slowly. The touch is everything but *legato*. This he does with the pedal. Yet in this easy, nonchalant fashion he is improvising the most wierd or impressive harmonies, or plays at first sight the most difficult productions of other virtuosi. Nay! he even takes a full score of a pianoforte concerto by some new author, and plays it from the cramped and obscure handwriting as coolly and vigorously as if he had written it himself, and at the very same first sight reads also the orchestral parts, and makes spoken comments on the instrumentation as he goes along! This, which sounds like a rhapsodieal description, is literally true of Liszt. A virtuoso pupil brings him a fugue on which he has spent much practice. Liszt thinks it too slow, and plays it at the proper tempo. The

youngster takes it home and works at it six weeks before he brings it up to the rapid tempo. If now he were to bring it again to Liszt, he would be just as likely to play it again in yet double speed.

Liszt seems to have been expressly designed for a sort of appreciative older brother to all new and original composers. For this use his temperament exactly suits. The points in their work that criticism sticks at, are, of course, the new and sometimes the very turning-points of their lasting value. These points Liszt seizes by intuition. Imperfections of a trifling character, or even of a serious kind, so they do not interfere with the main idea of the work, have no power to withdraw his attention from vital points. It was Liszt who first joined with Schumann in recognizing the genius of Schubert. It was Liszt who even went beyond Schumann and every other critic in recognizing the high artistic significance of the works of Berlioz and Wagner.

As a composer Liszt has worked in every field. He is never reposeful. His works are generally fragmentary. They are characterized by intense contrasts and sensational transitions. All available resources he uses unhesitatingly. His influence in art will be very great, but as a composer it will probably be limited to his own generation. His power is rather in his personal inspiration to other men of genius, than in a vocation for a distinctly new artistic utterance, except, indeed, upon the pianoforte.

PROGRAMME OF LISZT ILLUSTRATIONS.

(*Employing two Pianists and a Soprano.*)

1. Concerto in E flat, with second pianoforte accompaniment.
2. Song, "Thou'rt Like a Lovely Flower."
3. *a.* Waldesrauchen, Concert Study.
b. Spinning Song from "Flying Dutchman."
4. "Mignon's Song."
5. *a.* Polonaise Heroique in E.
b. Schubert's "Wanderer."
c. Second Hungarian Rhapsody. (Rivé King Edition.)

CHAPTER FIFTY-ONE.

WAGNER.

In the old University city, Leipsic, was born on May 22, 1813, one Richard Wagner, who for many years has seemed to the older and more conservative musicians to be turning the world upside down, but who in the outcome bids fair to add another name to the list of Leipsic celebrities. Wagner was the son of a police magistrate, and a relative of the distinguished tragedienne, Johanna Wagner. The boy was intended for the law, and pursued his studies at the St. Thomas school until he was about seventeen. Long before this, however, as he tells in his autobiography, he heard Weber's "Freyschütz" and a symphony of Beethoven, and thenceforth he forsook the Shakespearean tragedies it had been his pleasure to compose, in favor of symphonies and overtures. One of the latter was actually performed at the Leipsic theatre, but the effect of it was somewhat marred, Wagner says, by the big bass drum, which he had brought in on the accented part of every third measure throughout the piece; whereat, when the audience fairly realized it, there was most derisive laughter.

In 1830 Wagner entered as a music-student at the University. In this year he carried a symphony of his to Dionys Weber in Vienna, who praised the talent he displayed in it, and advised him to study. Three years later he went to Warzburg, where his brother Albert lived, and wrote there his first opera, "Die Feen." In 1837 he went to Königsburg as musical director, and two years later he was writing on his "Rienzi," at Dresden. Later he went to Paris, and on the way read the legend of the "Flying Dutchman," and in the sea voyage encountered the storm he has represented in the overture to that opera. In Paris he nearly starved, and was reduced to the necessity of writing pianoforte potpourris to boil his own pot. He left Paris in 1842. In 1844 and 1845 he wrote "Tannhäuser," and very soon afterwards his "Meistersinger von Nürnberg," and had sketched "Lohengrin." "Rienzi" was brought out for the first time in Berlin in 1847, with great success. As early as this he was already at work on his poem of "Siegfried's Death." In the year 1848 he was mixed up in

the political revolution, and compelled to fly to Switzerland. The following year he brought out his important pamphlets "Art and Revolution," "The Art-Work of the Future," and was at the same time engaged in the study of the "Niebelungen Lied." As already recounted in the notice of Liszt, it was at Weimar that "Tannhäuser" and "Lohengrin" first found their success. The former sprang into popularity and in 1853 was performed in Leipsic, Frankfort a. M., Schwerin, Düsseldorf, Cologne, Bromberg, Posen, Freyburg, Königsburg, Danzig, Bremen, Hamburg, Riga, Cassel, Darmstadt, etc.

About 1870 Wagner began to plan seriously for the first Bayreuth Festival, which took place August 13-17, 1876. For this a theatre had been erected, complete in all its appointments, at an expense of over half a million dollars. The orchestra was composed of the best musicians in Germany, to the number of one hundred, and the singers embraced the most distinguished artists — all of whom volunteered their services for the occasion. The audience was from every part of the world. The scenic effects were of the most elaborate and gorgeous description. In this magnificent manner two performances of his great quartette of operas the "Ring of the Niebelungen" was performed. This festival was repeated in 1878.

As an artist Wagner stands in a three-fold capacity : as a musician, in which his influence has been on the whole in the direction of the *realistic*, and beyond the romantic. The Romantic, as we saw in the earlier parts of this work (Chap. XXI), rests in a suggestiveness of poetic idea, rather than in an actual representation of the external world; whereas Wagner, without attempting the impossible in seeking to represent actual inanimate existence by means of tones, has many times represented the forces and effects of nature with remarkable cleverness, as, for example, the storm in the "Flying Dutchman," the sunrise in "Lohengrin," etc. Besides, in representing emotion he carries it to the verge of literalism. As an orchestral writer he is an innovator, and one of the greatest masters the world of music has ever seen.

Wagner has also claims as a poet, and literary man. As to the literary value of his works, opinions in Germany differ. But there can be no question as to the remarkable freshness and suggestiveness of his writings on music, a part of which have lately been translated into English. As a scenic artist, he has very much improved the mechanisms of the stage, and introduced the most complete spectacular effects yet contrived. Personally, Wagner represents the opposite disposition to that of Liszt. For whereas Liszt is generous and quick

to recognize merit in all, and the last to claim any for himself, Wagner is so entirely absorbed in his own ideas as to have little time to study those of other men. Perhaps I shall make plainer my estimate of Wagner by comparing his operatic works with those of his predecessors.

The day of Wagner's triumph draws near. The Bayreuth Festival, the persistent quarreling between his adherents and classic musicians, the efforts of the Thomas orchestra, all have done something to bring it on. It is the peculiarity of Wagner's operas to hold their own wherever they once gain a foothold. Such is the splendor of their instrumentation, the magnificence of their stage effects, and especially their remarkable unity, that they not only improve on acquaintance, but make almost all other operas pale in comparison. Their masterly unity is the great point in their favor. They exhibit no discrepancy between poet and composer, nor between both and the stage-manager; but the same master mind that conceived the plot, elaborated the dialogue, and the musical declamation that fitly expresses it. The same skill seized the orchestra, greatly enlarged it, enriched its treatment, and handled it in complete subjection to the dramatic idea. The music is intense, and even if the listener fails fully to comprehend it, he can but feel that the fault is with him, for the masterly grip of the composer is expressed in every strain.

Wagner is the legitimate successor of Meyerbeer. He is the heir, who having buried the dead body with all proper respect, lives on the property bequeathed him, which with rare skill he manages to increase four-fold.

Meyerbeer was an artist in *effects*. There is scarcely a line of really heartfelt musical inspiration in all his writings; yet such are the stage effects, and the brilliancy of the scoring, along with the somewhat over-strained rhythms, that his operas form excellent stage pieces for large theatres. Meanwhile the spectator feasts his eyes, is impressed by the gorgeousness of it all, and wonders why he is not affected, wonders why he is even (shall he say it?) a little bit bored. He dares not attribute this feeling to his musical superiority, for he well remembers hearing "Der Freyschütz" with pleasure only the night before. Two nights afterwards he heard "Lohengrin" with enjoyment. Why then does he stumble at Meyerbeer? The explanation is to be found in the change of standpoint which the composers have effected, without mentioning the fact, until Wagner perceived it and explained it. Such operas as "Fra Diavolo" and "Wm. Tell" are written to amuse. The former is a comedy. The music is me-

lodious, and the kind of melody that fits into easy harmonies, and carries with it a sense of play. Wagner's music, on the other hand, carries with it a sense of work, and very hard work it is too. The Gluck operas were designed as music-dramas. This was also Mozart's idea of "Don Juan." In this idea he was exactly contrary to the author of the libretto, Da Ponte, who designed merely a comedy. Mozart was himself too good natured, and too much a man of his time to fully carry out his own inner conviction. Besides, the world had wrestled faithfully with the *working* music of Bach, and was just then ready only for something that could be enjoyed without work. In his ensembles Mozart discards well-turned tunes, and elaborates long finales of inherently dramatic music, rising finally to a powerful but not showy climax. On the other hand, his peasants and smaller characters speak in melodies of the most deliciously simple cut, and these, while dramatically true, serve at the same time to amuse the audience. Thus the Mozart standpoint is not consistent with itself; and hence, in spite of their beauty, the Mozart operas do not fully satisfy either party. Beethoven in his "Fidelio" intended to be true to the drama, and his music in that opera is of the most refined and poetic description. Still Beethoven was too good a musician to be a good opera composer. In his idea, repose was an element of beauty. Now repose shows itself in music in the well-rounded return of melodies upon themselves, and in the intervention of simple passages to serve as contrasts with the more noble and passionate, in the same way that the delicious idiocy of the grave-digger in "Hamlet" relieves the attention and serves to emphasize the subtlety and high intellectual quality of much that occurs in the same connection. It was impossible for Beethoven not to regard musical symmetry. Yet this must be disregarded if the opera is to be really a drama. Another element of repose in Beethoven, and in all the composers before Wagner, is the simplicity of the harmonies. Dissonances do not abound. This and the decided tonality of almost every period makes the harmonic structure clear, and by so much assists the hearer. All the Italians have written opera first for the voice, and secondly to amuse.

The Wagner music-drama, on the other hand, is not an amusement, and was not designed to be. It is a work of art; a powerful achievement of the imagination, acting through a combination of musically declaimed speech, dramatic action, and an orchestra controlled solely for the purpose of heightening the effect. Wagner's standpoint is consistent with itself, whether the true one or not. He does not seek effects merely as such, but only where they truthfully belong to

the drama. He neither sacrifices to the prima-donna by means of encore-compelling cadenzas, nor to the groundling with airs that may be whistled. If the singers make effects they must do so through the intelligence and power of their declamation, and by the intensity and truth of their action. Such demands as these for a time disabled both singers and hearers. Wagner has had to wait twenty-five years for a generation of singers who have mastered the art of the lyric stage in this conception, and even now their number is small. So also audiences and critics had to be educated to the new order of things, before they could recognize the merit that showed itself in the new way.

Let us consider two of Wagner's operas. "The Flying Dutchman" was written thirty years ago. Wagner had only set out on the new path. He had not then mastered his own idea. His arioso style was not yet smooth. But the dramatic structure of the play is simple, effective, and well contrasted. It was originally designed to be played in a single act. This for the sake of unity. It is now played in three. The first is in the little bay where the ships of Daland and Vanderdecken have taken refuge from the storm. Here are male choruses, the pilot's beautiful song, the monologue of Vanderdecken, and the dialogue between him and Daland. The second act takes place in Daland's house, and makes us acquainted with Senta, and afterwards brings in her would-be lover, Eric, and later the Dutchman himself. In this act there is a female chorus. The third act takes place on the quay, the peasants on shore, the Dutchman's ship, which presently sets sail and departs. The stage situations are simple, plausible, and effective. Already here is a music-drama with a conceivable plot. The musical contrasts in this work are fine. The work opens with the sailors' chorus, bold, wild, and original; then follows the pilots' song, which comes very near the spirit of the Italian aria. Much that follows between Vanderdecken and Daland is a little tedious, but the act concludes with the sailors' chorus that opened it. In the second act the music brings Senta's very striking ballad, the legend of the "Flying Dutchman," the spinning chorus of the girls, as well as much that is less intelligible. If the standpoint be once conceded that opera is a music-drama, and not simply a "play," there is nothing in this work but possesses interest. Wagner has not over-stepped the ability of music. His next opera was "Tannhäuser," and then came, three years afterwards, "Lohengrin." "Tannhäuser" goes farther in the new direction. Several of its numbers are great. But it is in "Lohengrin" that his genius takes a bolder flight. The unity of this piece

is complete. It does not present the aspect of a series of disconnected numbers strung together by a chain of recitatives, but from first to last it is consistent with itself. In this work Wagner has attained a high mastery over his favorite ideal, the dramatico-musical declamation. This varies very much in style. Some of it is lyric in everything except the rounding of the periods; other parts run into a well-cadenced recitative of entirely new cut, accompanied by a flowing melody, or rather a melodiously-flowing river of orchestration. The latter is in itself a study. Leading motives already appear in it; these striking bits of melody are each one associated with an important moment in the drama. Each is worked into the musical comment upon the moment to which it belongs. Later, when the consequences of such a moment begin to appear, this motive returns with greater or less emphasis. Such, for example, is the striking bit of melody in which Lohengrin in the first act solemnly enjoins Elsa never to ask his name. In the third act, when Elsa begins to approach the fatal question, this motive begins to occur in the instrumentation. At first it is hinted at obscurely. Then it comes stronger and stronger, until finally just before the fatal question, it is given out boldly and with solemnity. So speaks conscience to the wavering heart; except, unfortunately that conscience, lazy jade, is too apt to reverse the order of emphasis, speaking weaker and yet weaker as the fatal moment of yielding nears.

‘Lohengrin’ is a true drama. Though founded on a myth, it deals with the eternal conflict between good and evil. This conflict here is veiled somewhat, and in this the nobility of the drama is elevated. For although the ending shows the separation of Lohengrin and Elsa, brought about by the evil working through Ortrud, the effect is reached without any loss of virtue in the hero and heroine who have occupied our attention. The ending has genuine pathos without tragedy. The different acts are symmetrically balanced over against each other. The evil stands in Ortrud and Frederick. The first act shows the wager of battle and the triumph of the right. The second act has the evil for its motive. The evil begins and well-nigh ends it. The third act shows a fictitious triumph for the evil. Yet it brings also the death of Frederick. The scenic effects are splendid. The first scene is extremely brilliant, and the entrance of Lohengrin is beautiful. The second act opens with a long duet between Ortrud and Frederick. This takes place in the night, on the steps of the church, where the bright moon casts a dark shadow. The subject matter of the dialogue is hate and vengeance, and it ends with Or-

trud's profane appeal to false gods, uttered in the very shadow of a temple to Jehovah. The contrast here implied is forcible and poetically conceived. The scene is long, partly, perhaps, in order to allow the impression of the first act to subside. Then enters Elsa on the balcony, and her song of love is one of the purest and most beautiful on the stage. One analyzes it in vain to find its secret. It is not in the song alone, nor in the accompaniment, nor yet in the scenic effect; but rather, perhaps, in one of the most perfect unions of all these elements ever accomplished by any composer. Part of the effect is due doubtless to the contrast with the scene immediately preceding. The following bit of stage effect, where the warders blow their trumpets from the towers of the castle at the approach of dawn; the gradually increasing light, the music that accompanies it, the gathering of the people in the square—all these have no bearing on the developement of the story. They form a splendid scenic effect that serves to relieve the attention preparatory to what follows.

Wagner has himself pointed out that Shakespeare expected impossibilities from his actors. Men of mediocre minds, untrained and hampered by the necessity of daily toil, are required to assume heroic parts, where keen wits and strong passions are clothed in noble human forms, such as it is impossible for them with their experience and low imaginations to conceive of, much less to fitly personate. He says that this must always be the case in master-works of imagination, and he has not hesitated to go perhaps farther in this direction than even Shakespeare. For the dramatic part finds its actor when it finds intelligence, flexible mimicry, good declamation and suitable personnel combined. But Wagner goes further. With these important qualifications must coincide the infinitely rarer one of a phenomenal voice of the proper range. Now your singer begins by training his voice. To train his voice he goes to Italy. If he has time or ambition, perhaps he does a little something in the way of training his intellect. As a rule, however, he stops with his throat, or if beyond that, with his arms and legs. Hence, we may expect that an adequate appointment of principals in "Lohengrin" will be something like ten times more rare than an adequate support for Booth or Barrett in "Hamlet" or "Shylock."

To the chorus Wagner has been still more cruel. He has written for the militia of the stage, evolutions possible only to regulars in complete training. On the whole, the orchestra has come up to its part in this compound work rather more promptly than the others. "Lohen-

grin" is no longer impracticable for orchestral players. The weak point in the Wagner drama, the fallacy that underlies its whole conception, is a misapprehension of the capacity of music. Music is the language of love and of serious and noble affection. It may become so little musical as to express apprehension and grief. But *hate* is discord, bold and biting. Dissonance is a discord that is musically cured by what is called "resolution," or its subsidence into consonance. Thus sorrow and trouble are cured into peace. But hate can not subside into love; it is contrary to love. Hence, the sounds that properly represent it are not those of "sweet bells jangled out of tune," but rather the mutterings and crashings of on-coming doom. Such a scene as that between Ortrud and Frederick, in the second act of "Lohengrin," can be made interesting only by an Ortrud rarely gifted with passion and dramatic art; and the interest then excited is but a hellish fascination. Such a scene is an ungrateful strain upon the attention, and it is questionable whether it has any business with music at all.

Another weak point in this drama is its lack of repose. As we have already seen, the old operas afford a sense of repose by the arias which suspend dramatic movement and attract the musical attention. In the Wagner drama, on the contrary, there is no suspension of the action except where an act is completed. In accordance with this, the musical-declamation falls into what Wagner calls an "endless melody," which to a certain extent, is a contradiction of terms.

Still the entire parts of the King, Elsa, and Lohengrin admit of being well done. They are not impossible, any more than Portia and Shylock are impossible. They ask merely for endowments and genius —endowments being the body, and genius the soul.

Nothing is more conspicuous in Wagner than his lack of wit or humor. He is always grimly in earnest. Doubtless in his estimation, wit is out of place in a noble work. But here he might have drawn a lesson from Shakespeare. Surely playfulness is not farther from a noble imagination than sensuality. Yet this he has not scrupled to depict in "Tannhäuser," and still more decidedly in some of his later works.

Be the final out-come what it may, the Wagner drama makes a powerful appeal to the **senses** and the intelligence. Unquestionably it has genius. Whether, on the whole, it is worth the trouble, who shall say? Meanwhile, there is room down-stairs for the average opera. The world will always contain those who, as it has been said, "go through life like flies, seeking only to be amused." For them the

Wagner "Art-Work of the Future" will never possess beauty or even intelligibility. But earnest souls, whether agreeing with the composer or not, will always recognize in Richard Wagner an earnest man, a genius, and a Great Master.

WAGNER ILLUSTRATIONS.

(*Employing two Pianos, a Soprano, Tenor and Chorus of Female Voices.*)

1. Overture to "Tannhäuser." 8 hands, two pianos.
 2. Elsa's Balcony Song from "Lohengrin."
 3. Romance. The Evening Star; from "Tannhäuser." Tenor.
 4. Elizabeth's Song from "Tannhäuser." Soprano."
 5. Grand March from "Tannhäuser." Liszt (piano solo).
 6. Spinning Song from " Flying Dutchman." Female chorus.
 7. Ride of the Valkyrie. For two pianos.
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CHAPTER FIFTY-TWO.

CONCERT PROGRAMMES AND THEIR EFFECTIVE COMPOSITION.

In selecting pieces for a musical performance, the first consideration, properly, should be their adaptation to the end proposed in the performance or production of the music. Thus, for example, a performance may be intended to illustrate the work and genius of a particular composer. In that case the first consideration is to select a sufficient number of his best works to represent him in the strongest light. Or it may be desired to contrast the genius of two different composers, in which case, of course, care will be taken to select the most characteristic pieces of both. Or the production of music may be designed to give pleasure and zest to an evening gathering in a parlor. Or it may be intended to illustrate the varied powers of a great pianist, in which case the selections must cover a wide range. And so we might go on for pages, enumerating the possible purposes for which musical illustration is sought. But it must suffice to lay down clearly the law, that every performance of music must have an intelligent purpose, in order to produce an intelligent effect; and that this purpose must be regarded in the selection of every piece upon the programme.

In the second place, the *means available* will enter into and

modify the conclusions arrived at under the principle just enunciated. Thus it may happen that some aspect of Bach's work is the point of consideration, while the performance is to take place in a town or room where there is no organ. In this case, of course, a pianoforte arrangement of the work must serve, or a different piece altogether be chosen. Or it may be that some of the difficult works of Chopin or Liszt are wanted, while yet there is no player available to perform them well. In such a case easier pieces must be taken, or four-hand arrangements of the same, or an abler performer secured. The genius of Handel may be in question, where there is neither chorus nor even a solo singer available, and consequently it becomes impossible to represent him, except inadequately, in an instrumental performance of pieces written for voices. In all these and such like complications, which are innumerable, concessions must be made on both sides, until a practicable mean is reached. Only we may be very sure that no concert or musical performance can produce a satisfactory effect unless it consists of intelligently chosen pieces, practicable for performance by the players or singers available.

Then, in the third place, the pieces *must be intelligently arranged* in the programme. This involves several different principles, one or more of which are violated in almost every programme. The first of these is the law of *contrast*. Music expresses feeling. Feeling is merely modification of consciousness. There is no absolute scale of emotion. Mirth seems like insanity if too long continued. Grief becomes tolerable after a while. The human system attunes itself to the key. Thus it is with the weather. On a clear day, a slight beclouding is immediately noticed. On a rainy day the very same sky may be so much above the general dullness as to brighten anticipation with the hope of fair weather.

The second law is that of *progression* in the emotional determination of the music. This law is almost universally disregarded in programmes. Let us reflect upon our own habits of mind. We begin the day brightly, indeed, but seriously. A whole day's work lies before us. Presently we become fatigued and rest a bit. Towards night the serious thought of the morning gives place to the sense of duty well done, and the feeling of deserved repose. It is then that we gladly turn ourselves to enjoyments and pastimes for which in the morning we had little appetite. Or, to put it in another way, at the beginning of a concert the audience is fresh and interested. It is then that the serious work should be heard. Later, the air in the room becomes impoverished, and the listener tired. It is then that they re-

vive under the magical excitement of the well-sounding, the lively and the sensational.

Again, progression must be carried farther, even to *climax*. In this a misconception may easily lead to undesirable results. The climax must be sought along the line of natural emotional progress, as already defined. For the programme to close with a great and serious work, like Bach's Chromatic Fantasia and Fugue, after light salon pieces, and sensational pieces by Liszt, might, indeed, be a climax in the line of the intellectual, but it could not possibly succeed; because this composition of Bach's is of a highly intellectual structure, and can be satisfactorily followed only by similar vigor of mind, which, as already pointed out, is not to be reasonably expected in an audience fatigued by a long programme. The climax which can most easily be reached is one of physical effect; as, for example, when all the singers, after having previously appeared in solos or duets, unite in an *ensemble* piece to close a part. This practice has much to commend it. In "recitals," where only a single singer or player takes part, this form of climax is of course impossible. But the same result can be reached in another way, namely, by bringing the most sensational pieces toward the end of the programme.

When different composers are represented, the historical order is in general the best, because the development of music has been from the intellectual and artificial to the well-sounding, the emotional, the expressive, and the more completely beautiful; and, even beyond this, to the sensational and astonishing. Yet this historical order may frequently be varied with good effect. Sherwood, the pianist, sometimes introduces Handel's "Fire Fugue" into the middle of a programme, after one of the lighter sonatas of Beethoven, or even more modern compositions. So placed, it has the force of a complete contrast with the pieces before and after it, and while it relieves the emotional tension and thereby heightens the beauty of the pieces in immediate proximity to it, it is heard for itself as little more than a piece of virtuoso finger-work.

It is impossible to give examples of programmes suitable for models, since the circumstances vary so much. It must serve our present purpose to point out the principles which properly should be considered in selecting and arranging the pieces, and beyond these to refer the student to the study of entire operas and oratorios, which are in effect completely original programmes, determined after much study, by men who not only appreciated music, but possessed creative ability in it. One would do well to study the programmes of Mr. Theo. Thomas,

who possesses a fastidious taste, and has had the advantage of almost unlimited experience and observation. The illustrations at the end of the chapters in this book are not to be taken for model programmes, since they have not been made for the sake of the music as a whole, but only for the sake of such and such phases of it, which form the subjects of the different chapters.

CHAPTER FIFTY - THREE.

THE PSYCHOLOGICAL RELATIONS OF MUSIC.

The limits within which this chapter is necessarily concluded, do not permit a thorough discussion of the psychological relations of music, even if the present state of knowledge regarding sense-perception were such as to make it possible. There are, however, certain points which need attention, on account of the practical bearing they have upon the co-ordination and adaptation of educational means.

Attention must first be called to the extremely complex activities of the mind involved in the perception and enjoyment of music, especially of the finer kinds. A piece of music, if only a single period of simple melody, reaches the brain in the form of individual sense-perceptions, which are there somehow taken account of and perhaps remembered entire; at all events compared in various ways, whereby their coherence is realized. These comparisons are of several orders: such as those of *pitch*, whereby tonality or coherence in key is perceived; *rhythm*, whereby all the tones are compared with some unit of time, and all the phrases with each other, so that in the out-come the melody is perceived as determinate in measure, motivization and symmetry of structure; and *power*, whereby the intensity of the cause is estimated. These comparisons of pitch, moreover, are greatly complicated by the harmonic treatment, and by the orchestral coloring, if the music be for the orchestra. All such comparisons go on unconsciously, or rather sub-consciously, and consciousness takes cognizance only of the result, as complete periods and forms are turned over to it.

Different grades of music make very different demands upon these three classes of comparison. Light, popular music is simple, and extremely limited in the range of its harmonies and the complexity of its melodies. The memory of a single phrase-rhythm, and of the three

principal chords of the key, exhaust the catalogue of its demands upon the mind. A fugue deals with a single subject, and hence from a melodic point of view is easy to follow; but its harmonic structure is highly elaborate, and the subject itself dodges about so from one voice to another, that the unwary easily misses it. A sonata is longer, and contains more subjects, is even more diversified in harmonic treatment than a fugue. Hence, though not so severe, because not dealing exclusively with a single subject, it makes, in some respects, even greater demands upon the attention.

Aptitudes for performing these comparisons and co-ordinations of elementary sense perceptions, vary extremely in individuals, and in many cases fail entirely in one department, or more. Absolute inability to perceive pitch-relation is very rare; but an inability to follow anything more than an easy digression from one key to another is very common, probably from failure in harmonic perception. Rhythmic sense is frequently imperfect, although this is the simplest of the acts involved in music. All rhythm in music consists of multiples or relations of *twos* or *threes*. Relations of *two* and all its multiples by itself are almost universally intelligible; relations of *three* are frequently beyond the individual. Thus in all the so-called failures in the musical ear of pupils, the teacher will do well to observe carefully in what department of perception the failure takes place, and in a great majority of cases means can be found for supplying the missing link. This is to be done by a course of *exercises in hearing*, after the general plan of the object-lessons in the early parts of this course; which, indeed, will be found helpful in many cases where positive deficiencies of aptitude are unsuspected by the teacher. The Mason system of rhythmical treatment of exercises is also very helpful in cases where the sense of rhythm is imperfect.

An attentive study of the lines of perception indicated in the first twenty chapters of this course, will serve to explain what we already knew by observation, namely, that the finer and more highly developed forms of music are appreciable only by persons of active mind, nor even by these generally, except after more or less practice. We have also seen that music is intimately connected with, or related to, that great class of modifications of consciousness we call *emotions*, which extend from those almost imperceptible shades of elation or depression occasioned by trivial matters or atmospheric influences, to the mightiest movements of the soul, wherein the whole being is overwhelmed by the surges of passion, agony or grief; or borne aloft on the swellings of delight, joy, or blessedness and spiritual triumph.

Human life is made up of such emotional transitions, and the greater part of them take place within us through the operation of causes of which at the time we are frequently unconscious.

The relation of music to emotion lies partly in the rhythm, the pulsation of which hastens or retards the human pulse, while the motivation intensifies and varies the stimulus. With this the melodic content chimes in. A preponderance of accent or emphasis on the strong tones, or on the sad tones of the scale, also has great power. Then, too, music has positive value in its ability to interest and occupy the mind, or at least to awaken it to activity. An eminent barrister speaks of an evening at the opera as the best preparation for a trying case in court. The reason of this is doubtless to be found in the absorbing character of the opera as an amusing and complicated body of sense-perceptions, which causes him for a time to forget his case and thereby rest his mind; and in the stimulative effects of the rhythms prevalent in opera, which have the effect of quickening the activity of the mind, by means of which much of his thinking is done for him subconsciously—as we all know in what are sometimes called the automatic activities of the brain. In this and many similar cases we have a suggestion of a possible value of music as a mind quickener; which also tallies with the well-known fact, already adverted to, that the higher and finer kinds of music are enjoyed only by those of active mind.

Again, the psychological relations of musical performance deserve attention, even if what we can say takes only the form of suggestion. A musical performance, as upon the pianoforte, is in fact a lengthy and elaborate series of muscular operations, the proper co-ordination of which is accomplished by means of various combinations into secondary reflexes. In an important piece all the scale and arpeggio passages, and most of the accompaniments are either partly or completely automatic in character, and the melody notes only are purely the product of direct volition. It is in this way, by concentration of attention upon the melody notes, which after all contain the real idea, that music is interpreted to the listener. Now this, which seems so easy in the saying, carries with it important conclusions, which have a most significant bearing upon elementary education, especially upon the pianoforte. And this more especially, upon the mode of study and practice.

In all elementary musical study there are at least three interests which go hand in hand, and must receive equal attention. They are: First, the *technical* or the mechanical ability to perform the necessary

motions; second, the *musical*, or the ability to think of the melodies, chord sequences, time relations, etc., that compose the piece; and third, the *feeling of these* as expressive of something.

The technical progress depends upon the practice of suitable exercises for developing the muscles of the hand and arm, and especially those which render the touch flexible and expressive (like Mason's two-finger exercises); and then in the case of any particular piece, *the practice of it in slow time, very many times in succession*, taking the utmost care to fully perform every muscular motion in its right order, and with occasional trials of the passage at the proper speed in order to ascertain how nearly complete the mastery of it has become.*

The musical comprehension of a work and a true feeling of its emotional meaning are best reached by committing the piece to memory and playing it without notes. In this way, sooner or later, it becomes absorbed into the musical life of the student, and not only is felt and enjoyed at its own value, but also facilitates the comprehension of other pieces. In this connection, also, it may serve to remind the reader of the great value of opportunities for hearing music, such as are by far too scarce in this country, and even where available too much neglected, especially by students..

This chapter is to be regarded as suggestive rather than complete, and as indicating a line of thought which deserves to be more thoroughly explored.

*See Mason's *Pianoforte Technics*, "The Mind in Playing," for further discussion of this point.

INDEX.

- Antecedent, 30.
 Adieux, the Ab. and Ret., Beethoven, op. 84; 54.
 Architecture, Oriental, 77.
 Architecture, 81.
 Aria, and Scene, 128, 130.
 Astonishing and the Sensational, 116.
 Art, Design of, 54.
 Conditions of its Enjoyment, 61.
 Content and Form of, 61.
 Religion and Philosophy, 74.
 and Sense, 74.
 and Religion, 75.
 Ancient, 76.
 Symbolical, 77.
 Classical, 78.
 Romantic, 79.
 Romantic, Conflict in, 79.
 Romantic, Keynote of 79.
 Design and Scope of, 59.
 Bach, 2 pt. Inventions, No. 1: 11, 48, 94.
 Prelude, Bm. W. T. C. Bk. II., 11.
 2 pt. Inv. in F, No. 8: 12, 14, 44, 48, 146.
 Fugue in G min., W. T. C. I.; 14, 16, 48.
 Inventions 1, 4 and 8: 16.
 Gavotte in D (Wm. Mason), 17, 146.
 Gavotte in D min., 17, 29, 33.
 3 pt. Inv. in E min., No. 7: 5, 25, 146; 44.
 Fugue in C min., No. 2, W. T. C., 48, 146.
 Illustrations of, 146.
 Italian Concerto, 106.
 Passacaglia, in C min. for Organ, 106.
 Organ prelude in A min., 115.
 Loure in G, 146.
 Song, My Heart Ever Faithful, 146, 130.
 Ballad, The Simple, 125.
 Bellini, Operatic Illustrations, 130.
 Battle of Prague, Kotzwara, 54.
 Beautiful, Perceived by Contemplation, 62.
 Nature of, 63.
 in Spiritual Perception, 68.
 in Reflection, 69.
 in Classic Music, 101.
 Perception of one of the Highest Faculties, 74.
 Beauty, Formal, 67.
 Psychological Rank of Perception of, 74.
 Beethoven, 168.
 Op. 2, No. 1: 10, 11, 13, 14, 22, 24, 28, 30, 33,
 36, 39, 48, 96, 100.
 Op. 2, No. 2: 33, 44, 96.
 Op. 2, No. 3: 15, 33, 36, 94.
 Op. 7: 7, 11, 25, 94, 98.
 Op. 10, Son. in C min., 39, 41.
 Op. 10, Son. in D, 94.
 Op. 13: 11, 12, 13, 14, 22, 24, 28, 30, 44, 98, 100.
 Op. 14, No. 2: 20, 30, 94, 98.
 Op. 20, Septette, 100.
 Op. 22, Son. in Bb, 36, 39.
 Op. 26, Son. in Ab, 20, 36.
 Op. 27, No. 2: 106
 Op. 28, Son. pastorale, 41, 54, 94.
 Op. 30, Son. in G for P. F. and Violin, 96.
 Op. 31, No. 1, in G, 39, 41, 96.
 Op. 31, No. 2: in D. minor, 10, 11.
 Op. 31, No. 3: in Eb, 15, 96, 106.
 Op. 51, Two Rondos, 36, 98.
 Op. 57, Son. app. 20, 39, 44, 48, 96.
 Op. 81, Sonata, 54.
 Op. 90, Sonata, 13, 14.
 Op. 129, Rondo Capriccioso, 98.
 Vari. on Gretry's "Une Fièvre Brûlante," 20.
 Symphonies, 2d, 5th and 7th, 100.
 Sonatas for Piano and Violin, 100.
 List of Illustrations, 179.
 Chopin, List of Illustrations, 186.
 Life, etc., 183.
 Op. 9. Nocturne in Eb, 44.
 Op. 11, Concerto in E min., 48, 57, 119.
 Op. 16, Rondo in Eb, 116.
 Chopin, Op. 18, Valse in Eb, 52.
 Op. 22, Polonaise in Eb, 110.
 Op. 26, Polonaise in C sharp, m. 110.
 Op. 29, Impromptu in Ab, 29, 33.
 Op. 31, Scherzo in Bb min., 31, 33, 116.
 Op. 34, No. 2: Valse in Ab, 116.
 Op. 35, Sonata, 115.
 Op. 40, Polonaise in A, 22, 25, 33, 44, 110.
 Op. 42, Valse in Ab, 52.
 Op. 53, Polonaise in Ab, 110.
 Op. 64, Valse in Db, 33.
 Polonaises, 107.
 Cadenza from Liszt's Rigoletto, 57.
 Cadenza, 49.
 Cadence, 13.
 Carnival of Venice, 22.
 Cascade, Pauer, 25.
 Classic, The Playful in, 93.
 The Tender and Souif in, 94.
 The Rondo, 97.
 Music, the Beautiful in, 101.
 Music, Transition from Romantic to, 101.
 Coda, 33.
 Counterpoint, 16.
 Consequent, 30.
 Content, 42.
 Contemplation, The Satisfactory in, 65.
 Chivalrous, The, 107.
 Claribel, Songs, 126.
 Descriptive Music, 52.
 Elaboration, 37.
 Emotional, 45.
 Fugue, 15.
 Form, 26.
 Formis, Open and Closed, 28.
 Unitary, 29.
 Irregular Period, 30.
 Binary, 32.
 Ternary, 34.
 Field, Nocturne in Bf, 44, 112.
 Faust Waltz, Liszt, 52.
 Fancyful, The, and Pleasing, 115.
 Gentle, The, and Sentimental, 111.
 Greek Ideal, The, 78.
 Handel, Chaconne and Var, 48.
 Capriccio in G minor, 48.
 Messiah, Selections, 128, 130, 147.
 O Had I Jubal's Lyre, 130.
 Harmony, 67.
 Haydn's 5th Symphony, 96.
 Creation Selections, 128, 130.
 Illustrations, 161.
 Hobby Horse, Schumann op. 68: 54.
 Humoristic, The, and the Passionate 113.
 Imitation, 14.
 Intellectual, 45.
 Idealized, The, 51.
 Ideal, The, 54, 58.
 Phases of, 55.
 Greek, The, 78.
 in different Arts, 81.
 and its Phases, 55.
 Infinity, 73.
 Influence of Poetry upon Music, 120.
 Liszt's Rigoletto, Cadenza, 51, 119.
 Polonaise Heroique in E, 110.
 Concerto in Eb, 119.
 Tannhäuser March, 119.
 Life, etc., 194.
 Illustrations, 199.
 and Thalberg compared, 197.
 Lyric, 10, 12.
 Mills' 1st Tarantelle, 116.
 Motive, 10.
 Mendelssohn, Sw. W., No. 1, 11, 29.
 Chorale from St. Paul, Sleepers wake, 17.
 Hunting Song, 29.
 Rondo Capriccioso, op. 14, 98.

Mendelssohn, Life, etc., 180.
List of Illustrations, 183.
Aria from St. Paul, 134.

Measure, 21.

Merz, K., Leonore Polka, 22
Pearl of the Sea, 52.

Motivization 24.

Mason, Wm., Dance Rustique, 28.

Mozart, Son. in F. (No 6 Peters' Ed.), 41.
Andante for Quintette, 96.
Larghetto in D, from Clarinet Concerto, 96.
Andante from 5th Quintette, 106.
Life, etc., 162.
Operas, 165.
Illustrations, 167.
Operatic Selections, 130.

Moderation, 68.

Messiah, The, 154.

Music as Related to other Arts, 86.
Limitations of, 89.
Classic, the Beautiful in, 101.
Influence of Poetry upon, 120.

Opera, The, 135.

Oratorio, The, 135.

Oriental Architecture, 77.

Painting and Sculpture Compared, 85.

Painting, 83,
Passage, 44.
Passionate, The Humoristic and the, 113.
Pauer, Cascade, 25.

Period, 9.

Period-group, 32.

Phrase, 10.

Philosophy, Art, Religion and, 74.

Playful, The, in the Classic, 93.

Pleasing, The Fanciful and the, 115.
in Sensation, 64.

Principal, 32.

Psychological rank of the Perception of Beauty, 74.

Psychological Relations of Music, 211.

Programmes, How to Plan, 208.

Poetic Music, 52.

Poetry, 88.
Content of, 91.
Kinds of, 92.

Proportion, 67.

Poetry, Influence upon Music, 120.

Pulsation, 21.

Purity, 64

Raff, Op. 94, Valse Impromptu in Bb, 116.
Polka de la Reine, 119.

Religion and Art, 75.
Art and Philosophy, 74.

Regularity, 67.

Repose, 71.
The Touchstone for False Art, 73.

Recitative, 126.

Rhythm, 21, 23.

Rhythmic Motion, 23.

Rigoletto, Liszt, Cadenza, 51, 119.

Romantic Illustrations, 194.
Art, 79.
Art, Conflict in, 79.
Art, Keynote of, 79.
Art, Transition from, to Classical, 101.
The Chivalrous, 107.
The Gentle and Sentimental, 111.
The, Humoristic and Passionate, 113.
The Fanciful and Pleasing, 115.

Rondo, 34.

Root, Geo. F., The Brooklet, 126.
Hazel Dell, 126.
Vacant Chair, 126.

Rubinstein's Valse Caprice in Eb, 116

Ruskin on Beauty, 63.
on Infinity, 73.
on Moderation, 68.
on Purity, 64.
on Repose, 71.
on Symmetry, 65.

Ruskin on Unity, 69.

Schumann, Life, etc., 186.
List of Illustrations, 193, 194.
Contrasted with Beethoven and Bach, 193.
Op. 2, Polonaise in D, 110.
Op. 12, Aufschwung, 31, 115.
Op. 15, Scenes of Childhood, 54, 115.
Op. 16, Kreisleriana, No. 2, 36.
Op. 21, Novelette in E. No. 7; 11, 29.
Op. 24, No. 1, in C, 22.
Op. 24, No. 4, in F, 22.
Op. 28, Romance in F sharp, 44.
Op. 68, Spring Song, 15.
Op. 68, Hobby Horse, 54.
Op. 99, Novelette in B minor, 11.
Traumerei, 29.
Songs, 134.

Schubert, Dances, 11, 28.
Menuetto in B min., Op. 78: 10, 11, 13, 14, 22,
33, 44.
Waltz, No. 1, 22.
Sonata in C, 31.
Op. 90, I., Impromptu in C min., 48.
Op. 90, II., Impromptu in Eb, 48.
Op. 142, Impromptu in Bb, 106.
Songs, 134.

Sentimental, The Gentle and, 111.
Second, 32.

Sequence, 48.

Sensuous, The, 51.

Scenes from Childhood, Op. 15, Schumann, 54.

Sensation, The Pleasing in, 64.

Satisfactory in Contemplation, The, 65.

Sense, Art and, 74.

Sculpture, 82.

Sonata, piece, 36.

Song-group, 37.

Sonata, 40.
Plan of, 40.
Unity in, 41.
The Cycle of, 98.

Sculpture and Painting Compared, 85.

Soulful and Tender in the Classic, 94.

Sensational and Astonishing, 116.

Scena and Aria, 128.
and Aria, Illustrations of, 130.

Scarlatti, D., 148.

Strauss, Blue Danube, 52.

Storm, The, H. Weber, 54.

Song, The Thoroughly Composed 134
Illustrations of

Suggestive Music, 52.

Symmetry, 66.

Symbolical Art, 77.

Thematic, 10, 12.

Third, 34.

Titania, Lefebvre-Wely, 48.

Tire, 67.

Tender and Soulful, The, in the Classic, 94.

Transition from Romantic to Classical, 101.

Thomas, A., Mignon, 128.

Unity in Variety, 67.

Unity, 69.
of Separate and Distinct Things, 70.
of Origin, 71.
of Membership, 71.

Voice, 14.

Variations, 18.
Defined, 20.
Formal, 20.
Character, 20.

Variety, Unity in, 67.

Weber, "Der Freischütz," Waltz, 22.
Polonca Brillante, Op. 72, 110.
Ocean, Thou Mighty Monster, 130

Wieck, Clara, 189.

Wagner, R., 200.
Aria from Lohengrin, 134.
Illustrations, 208.

Zachan, 148.

PRONOUNCING DICTIONARY
AND
CONDENSED ENCYCLOPEDIA

OF

*MUSICAL TERMS, INSTRUMENTS, COMPOSERS,
AND IMPORTANT WORKS.*

Designed to Accompany "How to Understand Music."

BY

W. S. B. MATHEWS.

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PREFACE.

Every musical student, teacher, amateur, and newspaper critic has frequently experienced the need of a handy little book of reference, in which he might be reasonably sure of finding the pronunciation and definition of terms, description of instruments, the names, composers and dates of important works (such as oratorios, operas, cantatas, symphonies, etc.), and the names, nationality dates, and general characteristics of all the principal composers. The present work is offered for general use as such a dictionary, and a sort of condensed encyclopedia of music.

Its difference from other musical dictionaries may be inferred from the following memorandum of its mode of preparation, and its contents. Taking Mendel's *Musikalisches Conversations-Lexicon* (11 vols. 8vo. Berlin 1870—1883) a list of titles was made under each initial. That work is sufficiently rich in the explanation of terms, and especially so in larger articles, such as "Assyrian Music," "Hebrew Music," "Harmony," as well as German biography. To the list of titles thus made, were then added the most desirable ones from Grove's "Dictionary of Music and Musicians" (London 1879—1881, 2 vols. 8vo). To this source are we indebted for the names of operas, etc., descriptions of instruments, and the English biographical matter. Next, Stainer and Barrett's "Dictionary of Musical Terms" (8vo. pp. 456, Ditson & Co. 1879) was gone through, as well as Mr. Ludden's excellent and remarkably complete "Pronouncing Dictionary of Musical Terms" (J. L. Peters & Co. N.Y.) The additions from these latter sources were considerable. Even this did not suffice to complete the list. Names were overlooked, and some which were obviously desirable, were not to be found in any of these works. These omissions were supplied in a measure through the promptings of Mr. G. Schirmer's very complete "Catalogue of Music," and by personal correspondence. In the nature of the case, the satisfactory selection of titles for inclusion in a handy book like this, is a matter of difficulty, if not impossibility. The explanations given above will perhaps serve to condone the shortcomings yet remaining.

The definitions and characterizations of musicians have been freely taken from the sources indicated above, where, in turn, they had been just as decidedly acquired from previous writers. So also with the pronunciations of terms from foreign languages; when practicable they are here taken from Ludden or from Zell's encyclopedia. While they may not give an accurate idea of the true pronunciation of the terms, according to vernacular usage, they at least may lay claim to the merit of making as fair an approximation thereto as the type and popular character of this book permitted. To the whole is added an explanatory Synopsis of Musical Notation and a list of the principal Melodic Embellishments, with the proper manner of performing them, carefully prepared from the best authorities. Titles improperly omitted from this will be added to subsequent editions in an appendix.

W. S. B. MATHEWS.

DICTIONARY.

A, or Ab, (Ital. prep.) from, of; also name of a pitch.

Abbreviations. These are the more usual. Look for definitions under the words themselves.

A. et., for accelerando, *Accomp.*, Accompaniment, *Adag.*, or *Ado.*, Adagio; *ad lib.*, ad libitum; *all' ot.*, all'ottava; *Allo.*, Allegro; *Allegro*, Allegretto; *Anad.*, Andantino; *And.*, Andante; *arc.*, coll' arco; *Arp.*, Arpeggio; *a.t.*, à tempo; *Bass.*, Contrabasso; *C.*, *B.*, Contrabbasso; *c. B.*, coll' ottava; *C. D.*, colla destra; *C. L.*, col legno; *C. S.*, colla sinistra; *Cad.*, Cadenza; *cal.*, calando; *c. B.*, col Basso; *Clar.*, Clarinetto; *Claro.*, Clarino, Co., Corno; *cresc.*, crescendo; *D.*, destra, drone; *D. C.*, da Capo; *D. S.*, dal Segno; *decr.*, decreasing; *dim.*, diminuendo; *div.*, divided; *dol.*, dolce; *espr.*, expressive; *f.*, forte; *Fag.*, Bassoon; *f.*, forteissimo; *fl.*, Flauto; *fp.*, forte piano; *fr.*, frizzando; *G.*, gauche; *L.*, Leyre, Ley, legato; *lo.*, loco or lungo; *lasc.*, lassigando; *mane.*, manando; *m.*, mano destra; *m. d.*, piano destra; *m. s.*, mano sinistra; *mez.*, mezzo; *mf.*, mezzo forte; *mfz.*, mezzo forte piano; *mod.*, moderate; *m. p.*, *m. f.*, mezza voce; *Ob.*, Oboe (Hautbois); *p.*, piano; *ped.*, pedal; *perf.*, perfect; *p. m.*, piano-moderato; *p. f.*, piano-forte; *p. p.*, più forte; *p.*, pianissimo or più piano; *rall.*, rallentando; *rif.*, ritenuto; *S. sin.*, sinistra; *scherz.*, scherzando; *seg.*, segue; *sem.*, sempre; *sfs.*, sforzando; *sime.*, simile; *smorz.*, smorzando; *sost.*, sostenuito; *s. T.*, senza Sordino; *s. T.*, senza Tempo; *stacc.*, staccato; *string.*, stringendo; *T.*, tasto, tenore; *T.*, tutti, tempo; *ten.*, tenuto; *Timp.*, Timpani; *tr.*, trillo; *trem.*, tremolando; *Tromb.*, trombone; *Tromp.*, Trompette; *T. S.*, tasto solo; *u. c.*, una corda; *unis.*, unisono; *V.*, Voce; *V.*, Viola; *var.*, variazione; *V.*, Violino; *Vcllo.*, Violoncello; *V. S.*, Voluti subita.

Abbandono, con (Ital. b-bán-dó-nó), or **Abbandonamente.** With abandon, with enthusiasm.

Abend Musik (Ger.) Evening music.

Albert, J. J. (Ebert), a German orchestral and operatic composer, born at Kachowitz, in Bohemia, 1832. Best known by his orchestral transcriptions of Bach's organ fugues.

Ab Initio (Lat. in-ish'-io). From the beginning.

Abt. Franz, the popular German song-writer ("When the Swallows," etc.) b. Dec. 22, 1819, at Eisenburg, Prussia. Visited America in 1872, and conducted at the Gilmore Jubilee.

A capella (Ital. ká-pe-lá). In church style; i. e., voices only, without accompaniment.

A capriccio (Ital. cí-prí-t'-glò). At caprice; at pleasure.

Accelerando (Ital. a-tsháñ-á-rán'-dó). Accelerating; gradually hastening the time.

Accent, an emphasis or stress upon particular notes or chords for the purpose of rendering the meaning of a passage intelligible. The principal accents in music are (1) the *measure*, occurring on the first beat of every measure; (2) the *oratorical* or *declaratory* on the emphatic note of a phrase, or most important word in a phrase; (3) *secondary rhythmic* accent on the first tone in smaller groups than those of a full measure, as e. g., on the first note of triplets, etc.

Accidental. unforeseen, a name given to sharps, flats, or naturals in music outside of the signature.

Accentuato (Ital. a-tsháñ-to-á-tó). Accented.

Accompanamento (Ital. ak-kí-m'pan-á-ménto). Accompaniment; parts of music sounding with and supporting the leading idea.

Accord. to sound well together. (See consonance.) A chord.

Acoustics (a-kous-tics). The science of sound.

Accordion, a well known instrument, the tones of which are produced by "free reeds." Large instruments of this class have a compass of about four octaves.

Acis and Galatea (á-sís, gal-á-té'-á). A pastoral cantata by Handel in 1730.

Adagio (Ital. a-dáj'-yo, literally *ad agio*, at ease, leisurely). A slow and tender movement, slower than *andante*, but not so slow as *largo*. See "Tempo."

Adagissimo (Ital. a-díj jós'-m-mó). Superlative degree of *adagio*.

Adam. Adolph Charles, a French composer of light operas (Le Poulain du Loupmeau, etc.), newspaper critic and professor of composition at the Conservatoire, b. 1813, d. 1856.

Adamus. Thomas, a distinguished English organist and composer born 1785, died 1858.

Ad Libitum (Lat.) At pleasure; i. e., slow or fast.

Adler. Vincent, a young composer living in Paris, belonging to the school of Stephen Heller. Author of many interesting piano pieces.

A due (Fr.) Fortwo (Used in orchestral scores.)

A dur (Ger. E-dür). The key of A major.

A moll (Fr.). A minor (key of).

Eolian Key, one of the "church modes," having the tones A B C D E F G A; the natural minor scale.

Aeolian Harp, a harp played by the wind. Should be of thin pine, 3 ft. long, 3 in. deep, 5 broad, with beech ends for insertion of pitch and tuning pins. Is strung with 12 catgut strings passing over low, hard-wood bridges, and tuned in perfect unison. Placed in a window open enough to receive it, and somewhat obliquely to the wind, it produces the most delightful chords.

Aeschylus (Ger. es'-ke-lüs), a Greek (Attic) philosopher, born B. C. 525.

Affetoso (Ital. af-fët'-oo-ō'-zō), or **Con affetto**, with feeling.

Agilita (Ital. ä-jil'-i-tä). Agility, quickness.

Agitato (Ital. äj-i-tä'-tō), or **Con Agitazione**, agitated, disturbed; commonly implies hurrying.

Agnus Dei (Lat. äg-nüs dū-ee). Lamb of God; part of the service of mass.

Air, a melody or tune. See Aria.

Al, All, Alla (Ital.) To the; in the style of.

Alberti, H. (äl-bär'-tee). At once poet, organist and composer. Born at Lobenstein 1704. Died 1657.

Albani (äl-bä'-nee). The stage name of a favorite soprano. See Lajeunesse.

Alboni, Marietta (äl-bö'-nee). The most celebrated contralto of the 19th century. Born Censensa, Italy, 1824. Sang with the greatest éclat throughout Europe. Visited America in 1852. Her voice was large, rich and true, and her method delightful. Lives in Paris.

Aleeste (Fr. äl-sëst'). Tragic opera in three acts by Calzabigi and Glück, 1761.

Albrechtsberger (äl' - bretchts - bär' - gér'). Johann Geo. Contrapuntist and teacher of sacred music, composer and organist, born 1736, at Klosterburg, near Vienna. Died Vienna March 7, 1809. Among his pupils were Beethoven, Hummel, Weigl, Seyfried, etc.

Alexander's Feast, an "ode" of Handel's to Dryden's words, 1739. Re-scored by Mozart, 1790.

Alkan, Charles V. Born at Paris, 1813. Pianist and composer, chiefly of études and caprices for piano. His studies are extremely difficult, and are important. Has published op. 72.

Alla Breve, indicated 2-2, a form of common time, taken somewhat faster and beat with two beats in a measure.

Allegro (Ital. äl-lä'-grō), literally "cheerful." A tempo mark, indicating a quick movement. See Tempo.

Allegretto (Ital. äl'-lë-grët'-tō). Diminutive of allegro; cheerful; not so quick as allegro. See Tempo.

Allegrezza (Ital. äl-lë-grët'-zë). Gayety; cheerfulness.

Allegri (äl-läg'-ree), Gregorio, a priest at Fermo, 1580-1652. Author of a celebrated "Miserere" used at the Pontifical chapel during Holy week.

Allemande (Fr.). One of the movements of the suite. It is of German origin, and was not a dance.

2. Also used as equivalent to Deutscher Tanz, a dance resembling the waltz.

3. A German national dance of a lively character, in 2-4 time.

Al Segno (Ital. än'-yō). From the sign ; return to the sign —, and play from there to "Fine."

All Unisono (Ital. oo-nl-sö'-nö). In unison.

Alto (Ital.) literally, "high." The highest male voice, having a range above the tenor. The low female voice now commonly called by this name is properly *contralto*, which see.

Alto Clef, see Clef.

Amabile (Ital. äl-mä'-bë-lë). Lovingly; tenderly.

Amati (äm-ä'-tee). A celebrated family of violin makers, who lived and worked at Cremona. Their best work was: ANDREA, about 1550; NICOLÒ made basses; ANTONIO and GERONIMO, sons of Andrea, 1550 - 1635; NICOLÒ, 1596-1684, the most eminent of all the family; GERONIMO, his son, an indifferent maker.

Ambros. August W. (äm'-brōz). Born 1816, in Bohemia. A brilliant writer on musical topics, and author of a fine Musical History, four volumes of which have appeared. Died June 28, 1876.

Ambrosian Chant, the ecclesiastical mode of saying and singing Divine service, set in order by St. Ambrose for Milan cathedral, about A. D. 384.

Ambrosian Hymn, the *Tu Deum*.

Amoroso (Ital. äl-or-ō'-zō). Lovingly, tenderly, with warmth.

Amphion, one of the oldest Greek musicians; flourished about 1300 B. C.

Anapest, see "foot."

Andante (Ital. än-dan'-të, from *andare*, to walk.) Going, moving along at a moderate pace. See "Tempo." Also used as the name of a piece of music in andante movement.

Andantino (Ital. än-dan-tee nō, diminutive of the preceding). A movement somewhat quicker than *andante*. Sometimes used to denote a slower movement than *andante*. (Mendel.)

Andre, Johann (än'-drā), the head of an extensive musical family. B. 1741, d. 1799. Author of many works of almost every kind. JOHANN A., his son, 1775-1842, also a prolific composer, and teacher of the piano and violin; JOHANN B., his son, pupil of Aloys Schmitt, a resident of Berlin; JULIUS, son of J. A., an organist and writer for the organ.

Angelica, angelic. **Vox Angelica**, angelic voice, the name of an organ stop, free reed.

Angagnier, Antonin, a French composer of popular piano pieces. Born 1800 at Manosque, educated in the Paris Conservatoire, and later a music dealer there.

Animata (Ital. än-i-mä'-tä), **con anima**, with life.

Animato (Ital. än-i-mä'-tō). Animated.

Anna Bolena (bo-lä'-na). Opera by Donizetti, 1831.

Anschuetz, Karl (än'-sheetz). B. about 1831. Died in New York about 1875. An opera and orchestral conductor and composer.

Answer, the imitation of a previous phrase.

Antecedent, a phrase proposed for imitation. The first section in a period.

Anthem, a sacred motet for use in Divine service.

Anticipation, the entrance of a single note of a chord in advance of the remaining notes, thus making a dissonance with the chord into which it thrusts itself.

Antienne (Fr.) An anthem. Also used as the name of a soft and quiet organ piece.

Antiphony, responsive singing, between two choirs or the priest and choir.

Antiphonarium Romanum, Roman Antiphonary, the Romish collection of antiphons.

A piacere (Ital. à pè-à-tshā'-rē) At pleasure, faster or slower.

Appassionato (Ital. à p-pà-s-sé-ò-nà'-tō). Impassioned; passionately. Beethoven's sonata op. 57 was thus named by Cranz, the publisher.

Applicatur (Ger. ap-plik-a-tür). Application, as *pedal applicatur*; pedal marks for applying the toe and heel.

Appoggiatura (Ital. ap-pod-jjä-tü'-rä), from *appoggiare* to lean upon. A melodic ornament consisting of a dissonant tone occurring on the accent and resolving into the true melodic tone one degree above or below. The *long A* occupies half the time of the note it leans upon, and is written as a grace note. The *short A* is played as quickly as possible; written as a grace note with a stroke through the stem. See Appendix, pp. 78 and 79.

Appoggiatura Double, a melodic ornament consisting of two grace notes before a melody note. Played rapidly, and in time taken from the principal note.

Aptommas, two Welsh brothers, harpists. B. 1826 and 1829.

Areadelt, Jacob, a singer, teacher and composer, at Rome about 1539. Born in the Netherlands. Author of madrigals, masses, etc.

Arco (Ital. àr'-kō). The bow of stringed instruments. **Coll' arco**, or **arcato**, with the bow, as opposed to *pizzicato*, which see.

Arditi, Luigi (loo-ee'gee àr-dee'-tee). Born at Crescentino in Piedmont, 1822. Author of several operas, overtures, songs, etc. Conductor of Italian opera in London, Vienna, etc. Visited America several times.

Ardito (Ital. àr-dee'-tō). Warmth; ardor.

Aria (Ital. àr'-E). Air. See Lessons xxx, xxxv.

Arletta (Ital. àr-l-ët'-të). A little air. Lesson xiv.

Ariono (Ital. àr-l-ö'-zö). In style of an aria. Lesson xxvii.

Arion, a Greek musician, fabled to be the son of Neptune and Oncea. Lived about 620 B.C.

Armide (àr-meed'). One of Gluck's greatest operas. Produced in Paris Sept. 23, 1777.

Arne, Thomas A., Mus. Doc. An English composer of glees, anthems, and the music of several operas or stage pieces, music to

Shakespeare's "Tempest," two oratorios "Judith" and "Abell," etc. 1710-1778.

Arne, Michael, son of preceding, 1741-1806. A conductor and popular composer of operas, etc., in his day.

Arpeggio (Ital. àr-pèd-jö). A melodic figure composed of the tones of a chord struck successively. A broken chord.

Arnold, Samuel, Mus. Doc., born in London, 1740. Died 1802. An organist, conductor and author. Composed many dramatic works.

Art of Fugue, The (*Die Kunst der Fuge*), a wonderful work of Sebastian Bach's, containing eighteen fugues, all on one subject. Composed in the last year of his life.

Ascher, Joseph, born in London, in 1831. Died 1869. A fashionable pianist and composer of drawing-room pieces.

As (Ger.) A flat. (Aflat.)

Assai (Ital. às-sä'). Very, e. g., **Allegro assai**, very fast, etc.

Assoluto (Ital. às-sô-lü'-tō). Absolute. **Prima donna assoluto**, absolute, or first, prima donna.

Athalia (äth-äl-i'-ä). The third of Handel's oratorios. 1733.

Athalie (Ger. àt-tü'l-y). Overture, march and six vocal pieces (op. 74) to Racine's drama, composed by Mendelssohn, 1843.

A tempo (Ital. à tém-pö). In time.

Attwood, Thomas, English composer of dramatic and cathedral music; conductor and organist; a favorite pupil of Mozart, and one of the first English musicians to recognize the genius of Mendelssohn. 1767-1838. Buried in St. Paul's Cathedral, under the organ.

Attacca (Ital. àt-täk'-kä). Attack. **Attacca subito**, attack the following immediately.

Atto (Ital. àt'-tō). Act.

Auber, Daniel-François-Esprit, born 1784 at Caen. Died 1871. Auber was the most popular of the French composers of this century. Auber was composer of a large number of operas, among the best of which are "Crown Diamonds," "Fra Diavolo," and "La Muette de Portici" (Masaniello). His works are characterized by bright and sparkling melody, and pleasant and piquant instrumentation, though Wagner says he uses the orchestra like a mighty guitar (implying Auber's lack of thematic treatment). He was made Director of the Conservatoire by Louis Philippe, and remained so until his death. A. was genial and witty.

Audace (lat. à-oo-dü'-tshë). Same as *ardito*.

Auflosung (Ger. ouf-lö-süng). Resolution (of dissonances).

Aufstact (Ger. ouf-täkt). The unaccented beat of the measure.

Augmentation, the extension of a phrase or subject by lengthening the time of all its notes, imitating quarter notes by halves, etc.

Ausdruck (Ger. aus'-drük). Expression.

Ave Maria (Lat. à-vë mär-ee-ä). "Hail Mary." The angelic salutation, Luke i. 28.

Authentic, certain of the ecclesiastical modes.
They are:

No.	Mode,	Compos.	Final.	Dominant.
1	Dorian	D to D	D	A
3	Phrygian	E to E	E	C
5	Lydian	F to F	F	C
7	Mixolydein	G to G	G	D
9	Eolian	A to A	A	E
11	Ionian, or Iastian	C to C	C	G

Azor and Zemira, or The Magic Rose,
in three acts. English version of Spohr's
Zemire und Azor, produced at Covent Gar-
den, April 5, 1831.

B, the name of a pitch. In Germany the name B is applied to the tone B \sharp , and B is called H.

Bach. Johann Sebastian (bākh), one of the greatest masters who have ever appeared in music. B. 1685, d. 1750. Bach's ancestry for a century had been musicians, and several of them eminent. See chapter on Bach.

Bach. Wilhelm Friedmann, called also the Halle Bach, oldest and most talented son of John, born at Weimar 1710. Was noted for his originality as a composer and improviser, but owing to dissipated habits he left comparatively few works. Died at Berlin, 1744.

Bach, Karl Philipp Emanuel, third son of J. S., born at Weimar 1714. Studied law, but as he had been educated in music from childhood, he presently betook himself to it as his calling, and became kammermusiker and cembalist at the court of Frederick the Great. As composer, director, teacher and critic, his influence was very great. He belongs to the transition period from his father to Haydn. His works are remarkable for refinement and elegance rather than power. Died 1788.

Bach Society. in London, devoted to the study and promulgation of Bach's works, 1840-1870. Its library is now in the Royal Academy of Music.

Bach Gesellschaft., a German society for publishing Bach's works, of which some thirty volumes are now issued. The idea originated with Schumann and Hauptmann.

Bache. Francis Edward (bāk), born at Birmingham, Sept. 14, 1833, died there Aug. 24, 1857. A talented young composer, a student at Leipzig, who died before his talent was fairly developed. Author of several piano pieces, a concerto, etc.

Bachelor of Music. a degree conferred complimentarily by American colleges. At Oxford and Cambridge (Eng.) a candidate for degree must pass certain written and recitation examinations in harmony, counterpoint principles of orchestration, etc., and present a good vocal composition containing pure five-part harmony and good fugal counterpoint, with accompaniment for strings, sufficiently long to occupy from 20 to 40 minutes in the performance. Fees about £18.

Badinage (Fr. *bâde* in Eng.). Playfulness.

Badarzewski, Thekla, born at Warsaw 18.8.
Died 1862. Immortalized by her composition,
"Prière de la Vierge," "Maiden's Prayer."

Baertanze. (Ger.) Dance of the Bayardiers; female dancers in the East Indies.

âule, à add, à arm, à arr, à end, à i.e., à ill, ô old, ô odd, ô der, oo moon, û late, û cat, û Fr. around

Bagatelle (Fr. bâg-â-têl'), a trifle. A name applied to short compositions.

Bagpipe. a famous instrument of great antiquity. It consists of a combination of fixed tones, or "drones," which sound continuously when the instrument is played, and a "chanter." The drones are made by three pipes with reeds, tuned differently in different parts of the country; A A A, G D A, G D G, etc. The chanter is an instrument akin to the oboe, with a compass of only nine notes, not tuned accurately, but approximating the scale of the black keys of the piano. The wind is furnished by a wind bag or sack, worked by the left arm.

Baker. B. F., born about 1820. Author of a text-book of Harmony and several books of psalmody.

Balfe. Michael William, born at Dublin 1808, died 1870. A prolific composer of songs and operas, the best of them being "The Bohemian Girl," "Siege of Rochelle," "The Enchantress," "Talisman," and "Puritan's Daughter." Balfe was a fine melodist but a careless composer.

Balatka. Hans, a fine German musician, teacher and conductor, in Chicago. Born about 1830.

Ballad. from the Italian *ballata*, a dance.
Ballata, a dancing piece; *Sonata*, a sounding piece; and *Cantata*, a singing piece.—*Grec.*) In Italy the ballata was a song to be sung while dancing. A poem in narrative form, adapted to be sung to some ballad tune.

Ballade (Fr. bâl-lâd'). A ballad. Capriciously applied by Chopin to four pieces of piano-forte music.

Ballerina (Ital. baller-ee-nah). A female ballet dancer.

Ballet (Fr. bá-lé). A suite of elaborate dances for performance on the stage. The term B. is applied equally to the music, to

Ballo in Maschera (Ital. bál-lo in mă-skér-ä), "The Masked Ball," opera by Verdi,

Band. a company of instrumental players. See "String Band," "Brass band," "Wind band," &c. &c. See also "Music."

Banjo, an American instrument of the guitar kind, the body covered with parchment like a drum-head. It has five or six strings, tuned: A, E, G sharp, B, F, or G, D, G, B, D, G, the lowest string being in the octave below middle C. Its pitch is an octave lower than its notation.

Bar. a line across the staff to mark the measures.
In England often applied to the measure itself.

Barbaja. Donizetti (bar-bä-yä), an Italian opera manager, who introduced most of Amber's and Rossini's operas to the world at San Carlo theatre in Naples and La Scala in Milan, 1827-1831.

Barber of Seville. English name of an opera by Rossini, 1816. Also opera of Paisello, 1755.

Barearole (Ital. *bär-skü-rol*), a boat song.
A piece written in the rocking movement of
a barge.

Bargiel, Woldemar (vōl-dē-mär bär'-geel). Step-brother of Mme. Clara Schumann. Born in Berlin 1828. A teacher and an elegant composer of piano forte pieces, chamber-music, etc. B. stands too near Schumann for his own talent to have fair play.

Baritone, a male voice of medium range and large body of tone. Also the name of the smaller bass saxhorn, in B_b.

Baritone Clef, the bass clef applied to the third line of the staff.

Barnby, Joseph, a prominent English composer of church music, glees, songs, etc. Born about 1837. For some reason omitted from Grove's Dic. and Mendel.

Barnett, John F., an English pianist and composer of three Cantatas, "The Ancient Mariner" 1867, "Paradise and the Peri" 1870, "Raising of Lazarus" 1873, "Lay of the Last Minstrel" 1874; also of several concertos, overtures, quartettes, etc. Born Oct. 6, 1838.

Barrel Organ, of various design and construction. Some are merely enlarged music-boxes, others small orchestrions, in which the tones are produced by reeds or pipes. All are controlled by means of a *barrel*, or cylinder, on the surface of which pins are set at such intervals that a revolution of the cylinder opens the valve, and so produces the tones of a piece. By sliding the barrel a minute distance, another set of pins come into operation, and thereby the tune is changed. In orchestrion organs the crank not only revolves the cylinder, but also works the bellows.

Bartholdy, see Mendelssohn.

Barytone, a stringed instrument of the violin family, having six or seven catgut strings stretched over the fingerboard, and from nine to twenty-four metal strings which act sympathetically. Has a weak but pleasing tone. Has given place to the violoncello.

Bass (bās), the lowest part in harmony. Also the lowest male voice.

Basso Profundo (prō-fun'-dō). The lowest male voice, of deep quality of tone.

Basset Horn (Ital. *corno di bassetto*), a bass clarinet in F, reaching from F below the bass clef. Written for by Mozart and Mendelssohn.

Bass Clarinet, a low clarinet ranging upwards from F below middle C. A slow-speaking, hollow-toned instrument.

Bass Clef, the sign of the bass staff. Represents F next below middle C.

Bass Tuba, the lowest of the saxhorn family. That in E_b reaches E_b of the 16 ft. octave. The B_b Tuba, B_b in the 32 ft. octave, three octaves below middle C.

Bassini, Carlo, an Italian teacher of singing, living in New York from 1864 or thereabouts. Died in 1871.

Bass Horn, see Serpent.

Bassoon (bās-zoon), Ger. *Fagott*, a wooden double-reed instrument of 8 ft. tone. Its compass is from 16 ft. B_b to A_b on 2d space of treble. Is the natural bass of the oboe and clarinets, i. e., the "wood."

Basso Cantante (Ital. kān-tān'-tē). The singing bass, or principal bass singer, as distinguished from the *basso buffo*, comic bass, and the *basso profondo*, or very low bass.

Basso Continuo, a bass running through the whole piece, from which, with figures, the accompaniment used to be played. See Thorough Bass.

Bass Posaune (Ger. bās-pō-soun'-ē). The bass trombone.

Basten et Bastienne, a German operetta in one act. Mozart 1768.

Bass Viol, English name of the violoncello.

Baton (Fr. bā-tōn). A conductor's stick for beating time.

Battle of Prague, a descriptive sonata by Kotzwara, 1792. One of the most famous pieces of programme music.

Battle Symphony, English name for Beethoven's "Wellington's Sieg oder die Schlacht bei Vittoria," op. 91. 1813.

Battement (Fr. bāt-tē-mon). An old embellishment similar to the mordente, but made with the note below.

Battishill, Jonathan, an English composer of songs, glees, catches and anthems. 1738-1801.

Baumbach, Adolph, a German piano forte teacher and prolific arranger of piano pieces, living some time in Boston. Came to Chicago about 1863. Died 1880.

B dur (Ger. dūr). B major.

Bearings, the few notes a tuner lays down carefully as guides. Usually the middle octave.

Beat. An embellishment of the mordent kind.

2. The conductor's motion in indicating the time.

3. The throbbing effect of dissonance, produced by the occasional interference and consequent extinction of a vibration. The number of beats per second is equal to the difference between the rates of vibration in the notes.

Becker, Paul, a German piano teacher and fine musician, resident in Chicago since 1853, where he was for many years the leading exponent of classical music.

Becker, Carl Ferdinand, organist and professor at the Conservatorium of Leipsic. Born 1804, died 1877. Especially learned in musical literature.

Beer (bār). Original name of Meyer Beer.

Beethoven, Ludwig van (lood-vig fan bā-tō-vn). 1770-1827. See Part VIII.

Behr, Fr., a German composer of light pieces.

Begleiten (Ger. bēg-lī-tēn). To accompany.

Beggar's Opera, a celebrated piece, written in 1727 by Gay. Its songs were all written to old melodies, or to the most popular air, of the day. It had an immense success.

Bell, the expanded opening in which most brass instruments terminate. Also applied to organ pipes, as in the "bell diapason," "bell gamba," in which all the pipes end in a bell.

Bellisario (bēl-lē-sär'-ēō). Italian opera in 3 acts by Donizetti, 1836.

Bellezza (Ital. bēl-lē-tā'-zā). Beauty of tone and expression.

Belligerent (Ital. bēl-lē-kō'-zō). Warlike.

Bellini, Vincenzo (vēn-tē-nō' bē-lē-nē). Italian composer of operas, the best of which are "Sonnambula," "I Puritani" and "Norma." His writing is characterized by delicate and graceful melody, and great refinement. Bellini died very young, perhaps before his powers were fully developed; still he represents the simple, natural side of Italian music, where the music exists for itself alone, paying very little attention to the text, a school which was even in his day giving place to the stronger style of Verdi and Wagner. 1801-1835.

Bellows, the wind receptacles of organs.

Bells, musical instruments of metal, sounding by percussion. Extremely ancient. Bell metal consists of copper and tin, 3 to 1.

Belly, the upper side of violins, that next the strings.

Belshazzar, an oratorio by Handel, 1745.
2. Dramatic piece by Mr. J. A. Butterfield, 1871. Written for amateurs.

Bemerkbar (Ger. bē-märk'-bär), marked; to be played in a prominent manner.

Be mol (Fr. bē-môl'). B flat.

Ben, Bene (Ital. bēn, bā-nē'). Well.

Benedict, Sir Julius, born at Stuttgart, Nov. 27, 1804. "One of the most eminent foreign musicians settled in England since Handel's time." Author of several operas, the oratorios of "St. Cecilia" and "St. Peter." One of the most eminent conductors of the present time. Lives in London. Visited this country with Jenny Lind in 1850.

Benedictus (Lat.) The song of Zachariah, Luke i.

Bendel, Franz, piano virtuoso and composer of a vast mass of piano music, among the best of which is his "Am Genter See," also his op. 8, 45 and 47. Visited the United States and played at 2d Peace Jubilee in 1872. Died about 1874. B. 1813.

Bennett, William Sterndale, Mus.Doc., M.A., D.C.L., one of the greatest English composers since Purcell. Born 1816. B. was a great friend of Mendelssohn's, whose style influenced him very much. Composer of many piano works, two concertos, 1840, for piano and orchestra, cantata "The May Queen," 1858, and an oratorio "The Women of Samaria," 1867. (Given in Boston in 1874.) His works are characterized by elegance and finish rather than power. Died Feb. 1, 1875.

Ben pronunziato (ital. prō-nūn-tsē-ä'-tō). Pronounced clearly and distinctly.

Berceuse (Fr. bair-sürs'), a cradle song. Characterized by a rocking and monotonous accompaniment, and great delicacy.

Berens, Hermann (bā-rēns), born at Hamburg 1820. A good pianist and a successful popular composer. Resides in Stockholm, Sweden, where he is very active in all departments of musical work. D. 1870.

Berger, Ludwig (lōo-dē-vig bair-ger), a fine pianist and composer in Berlin 1777-1838. Pupil of Clementi. B. was teacher of Mendelssohn, Taubert, Henselt, and Fanny Hensel. A prolific writer.

Berge, William (bār-gā), a piano-teacher, organist, and arranger of pieces in New York.

Bergmann, Karl, a cellist and conductor, born at Eisenach in Saxony, 1821. Came to America with the "Germania" orchestra in 1850. In 1857 he removed from Boston to New York, where he occupied a leading place as conductor of the "Arion," "Philharmonic," etc. Died 1877.

Beriot, Charles Auguste de (bēr'-yō), a celebrated violinist, born in Belgium 1802. Died 1870. In 1835 he married the famous singer Malibran. Author of many pleasing works for piano and violin.

Berlioz, Hector (bār'-lōz), a great French composer, critic and *littérateur*. Born Dec. 11, 1803, died March 9, 1869. Composer of many overtures, symphonic poems, etc., of the "programme" order, in which all the resources of the modern orchestra are employed with consummate mastery for the portrayal of poetic, bizarre, piquant, or profound sentiment. Berlioz seems like a genius of great power, in whom a vivid imagination is not restrained by good judgment. As a writer about music he is one of the most gifted of the present century. His place as a composer is not yet settled. His greatest dramatic work, "The Damnation of Faust" 1846, is only just receiving its due recognition.

Bertini, Henri (bār-teen'-ee), a pianist of French family, born at London 1798. Settled in Paris 1821. Died at Meylan 1876. B. was author of more than 200 compositions, of which his piano-school and "études" had wide currency. They are now superseded.

Bes (Ger. bēs). The note B double flat, enharmonic with A natural.

Best, William T., the eminent English virtuoso organist, born at Carlisle 1826. Since '55, organist of St. George's Hall in Liverpool. Composer of many church services and many skillful and effective "arrangements" for the organ; also of a large "organ school." B. has been called "the Liszt of the organ," a title more complimentary than exact.

Beyer, Ferdinand (bēr'-ér) 1803-1863. A prolific "arranger" for the piano-forte.

Bianca, or the Bravo's Bride, a grand opera in 4 acts, by Balfe. 1860.

Bianca E Fallero (bee-ān'-kē-fal-yā'-rō). Opera by Rossini, 1819. A failure.

Bind, see Tie.

Birmingham Festival, triennial. The most important in England. Among the great works written for it were "Elijah" in 1846, "Eli" 1857, "Naaman" 1874. Profits go to hospital funds. Last one occurred in 1879.

Billert, Karl, a German composer of psalms, songs, overtures, symphonies, etc. A prominent and active musician. 1821-.

Bilse, Benjamin (bēl'-sē), one of the most famous conductors of the present day. Born 1816. His famous orchestra at Berlin, has 70 men. B. is also a composer of dance music.

Bird, H. D., organist in Chicago. Born about 1837.

Bis, twice; equivalent to *encore*, "again."

Bishop, Sir Henry Rowley, a popular English composer of songs, stage pieces, operas, one oratorio (never performed), etc. 1786-1855.

ā ale, ā add, ā arm, ā eve, ā end, ā ice, ā ill, ā old, ā odd, ā dove, ā moon, ā late, ā bat, ā Fr. sound

Blaze (called Castil-Blaze), François (blätz), a French writer upon music in "Le Menestrel," and in books. 1784-1857.

Blasinstruments (Ger. from *blasen*, to blow). Wind instruments, which see.

Blassemann, Adolph J. M., born 1823 at Dresden. An accomplished musician, composer and director at Dresden.

Blechinstuments (blëk). Brass instruments.

Blow, John, Mus. Doc., a voluminous English writer of church music, odes, songs, etc. 1648-1708. Organist of Westminster Abbey, where also he was buried.

Blumenthal, Jacob (blü'-men-thil), a fashionable piano teacher in London, and composer of light pieces and popular songs. Born at Hamburg 1829.

B mol, the German name of the key of B flat minor.

Bocca ridente (It. bô'-kă rë-dûn'-të). Smiling mouth. Applied in singing to a position of mouth believed to be favorable to the production of a good tone.

Boecklerini, Luigi (lwee'-gee bök-ör-een'-ee), a highly gifted Italian composer of chamber music, of which he left a vast amount, and of masses, songs, cantatas, concertos, etc. An extremely melodious and pleasing writer. 1740-1805.

Boehsa. Robert N. C. (bök'-sä), a composer and eminent harpist, 1789-1855. As a composer, "too prolific for his own fame." As a man, "irregular and dissipated to the last degree."

Boge (bô-jë). A bow for stringed instruments.

Bohm, Theobald, a famous flute-player at Munich, and inventor of the flute which bears his name. Born 1802. Author of a well known set of 32 studies for Flute.

Boieldieu, François Adrien (bwül'-dë), born 1775 at Rouen. B. made his debut in Paris as an opera composer with "Famille Suisse" in 1797, which had a run of 30 nights. His famous "Califfe de Bagdad" was produced in 1798. "La Dame Blanche" 1825. This latter opera up to June 1875 had been performed 1,340 times. B. was the greatest master of French comic opera. He died in 1834.

Bolero (bô-lär'-o) A brisk Spanish dance, similar to the polacca. It is in 3-4 time, in eighth notes with two sixteenths on the last half of the first beat of the measure.

Bologna (bô-lô-në'-yë). The seat of the earliest music school in Italy, founded 1482.

Bombardon, or **Bombard**, now applied to the lowest of the sax-horns. (See Bass-tuba.)

2. The name of a reed pedal-stop in the organ, generally of 32 ft., large scale, rich tone and frequently on a heavy wind pressure.

Bones, four pieces of the ribs of horses or oxen, held in the hands and struck together rhythmically, like castanets.

Boosey & Co., music publishers in London. Established about 1820.

Bordese, Luigi (lwee'-gee bôr-dë-kë), a light opera and song composer of the present time. Born in Naples in 1815.

Bordogni, Marco (bôr-dôñ'-yë), one of the most celebrated singers and masters of singing of recent times. Born in Bergamo 1788, died 1856. Author of many songs, collections of studies for the voice, etc. For 32 years from 1824, professor of singing in the Paris Conservatoire.

Bourdon (boor'-dôn). An organ stop, usually of 16 ft. pitch, consisting of stopped wooden pipes, otherwise called "stopped diapason."

Bouche Fermee (Fr. boosh fûr-mû'). The mouth closed.

Bottesini, Giovanni (jô-vän'-nee bô-tës-see'-nee), a celebrated virtuoso contrabassist. Born in Lombardi 1823. Author of several successful operas, as well as quartettes, symphonies, etc.

Bourree (boor-rü). A dance of French origin, similar to the gavotte, but quicker, having only two beats to the measure. Found in suites.

Bow. Used to set in vibration the strings of the violin family. Consists of a stick of Brazilian lance-wood. From 175 to 250 hairs are put in a violin bow. The present form was perfected by Fourte near the close of the 18th century.

Bowing (bô-ing). The art of using the bow.

Boyce, William, Mus. Doc., an English composer of church music, odes, oratorios, a few pieces for the theatre, and a collection of standard music for the cathedral. 1710-1779.

Brabançonne, La (brâ-ban'-son-në). The national air of the Belgians, dating from 1830.

Brace. A vertical line for connecting the staves of music performed simultaneously in a score.

Brahms, Johannes (yô-hän'-nes bräms), one of the greatest living composers. Was born at Hamburg, 1833. He was the son of a musician, and his education commenced early. B. has composed a large number of works, all of masterly workmanship, and they are rapidly becoming current throughout the musical world. They consist of very many songs (over 100), piano forte pieces, quartettes and other chamber music, variations, and two symphonies which have been received with enthusiasm wherever performed.

Branle, an old English dance.

Brass Band. A band furnished with brass instruments of the sax-horn family. The proper appointment of such a band requires:

BAND OF EIGHT.—1 Eb Cornet, 2 Bb Cornets, 2 Eb Altos, 1 Bb Tenor, 1 Bb Baritone, 1 Eb Bass

BAND OF TWELVE.—2 Eb Cornets, 2 Bb Cornets, 3 Eb Altos, 2 Bb Tenors, 1 Bb Baritone, 1 Bb Bass, 1 Eb Bass

BAND OF SIXTEEN.—3 Eb Cornets, 3 Bb Cornets, 3 Eb Altos, 2 Bb Tenors, 1 Bb Baritone, 1 Bb Bass, 3 Eb Basses

The addition of oboes and clarinets transforms a "brass" band into a Military band, which see.

Brasslin, Louis (bräss-sähln), one of the most noted piano virtuosos of the present time. Was born in Brussels in 1840. Was a student at Leipsic, and later teacher of piano at Stern's conservatory in Berlin. B. is a talented composer, and an exceedingly good interpreter of music, both old and new.

Bratsch. The German name for the viola, or tenor viol.

Califfe de Bagdad (Fr.) Comic opera in one act. Lib. by Saint-Just. Music by Boieldieu, 1800.

Calleott, John W., Mus. Doc., an English composer of glees, anthems, etc., and a musical grammar. 1766-1821

Calmato (Ital. käl-mä'-tō). Calmed; quieted.

Calore (Ital. käl-ô'-rë). Heat; warmth.

Camera (Ital. kam'-er-ë). Chamber, or room. Applied to compositions (*sonata di camera*) to distinguish them as secular.

Campanini, Italo (kam-pa-né -nee), the great tenor, born at Parma in 1846. Studied at Parma and Milan. Debut in leading characters in 1870. Knows the tenor roles of more than eighty operas.

Campanella (Ital. kam-pa-né -la), a small bell. A piece of music suggesting little bells.

Canon (Grk.) A musical form in which a second voice exactly repeats the melody of another (called the antecedent) at any pitch. Canons are in unison (antecedent and consequent at the same pitch) in the octave, second, third, fourth, etc. Also in *contrary motion*, where the consequent repeats the antecedent backwards, and *inverted* (the ups and downs of the antecedent reversed).

Cantabile (Ital. kan-tä'-bil-ë, from *cantare*, to sing). In singing style.

Cantata (Ital. kan-tä'-tä), sung. A composition for voices with or without orchestra. Sung without action.

Cantate Domino (Lat. kün-tä'të dom - in-ô). "O sing unto the Lord," Ps. 98.

Cantilena (Ital. kün - tI - lü - nă). A short, song-like piece for voice or instrument. A ballad.

Canto (Ital. kan'tō), song. The melody. **Bell Canto**, beautiful song.

Cantor (Lat.) Precentor. The director of a choir.

Cantus Firmus (Lat.) The fixed melody. A subject to which counterpoint is to be added.

Canzona (Ital. kan - zö' - na). A song in a particular Italian style.

Canzonetta (Ital. kan-zö-net'-tä). A little canzona. A light and airy little song.

Capella (Ital. käl-pé'l -Iä). A chapel.

Capelle (Ger. käl-pel'-ë). See Kapell.

Capellmeister (Ger. mis'-tër). See Kappellmeister.

Capo (Ital. käl - pö). The head or beginning.

Capo falso, or **Capo dastro** (Ital.) A small piece attached to the neck of a guitar to shorten all the strings in order to facilitate playing in difficult keys.

Capriccio (Ital. käl-prit'-zö), or **Caprice** (Fr. kä-prë). A freak, whim or fancy. A composition irregular in form.

Capriccioso (Ital. ka-prit-zö'-zo). Capriciously.

Capuletti e Montecchi (Ital. käl-pool-lët - tec èd mon-täk'-kee). "The Capulets and the Montagues." Italian opera in 3 acts, from Shakespeare's Romeo and Juliet, by Bellini. Venice, March 12, 1830. A fourth act was added by Vaccai.

Carafa, Michele (kä-rä'-fë), a popular Italian opera and piano-forte composer. Born at Naples 1785. Made professor of composition at the Paris Conservatoire in 1828. Died 1876.

Carcassi, Matteo (kär-kä-së), an eminent guitar virtuoso. Born about 1792. Died in Paris 1853.

Carillon (kär-ll'-lön), a chime of bells. A set of bells so arranged as to be played upon.

Carissimi, Giacomo (jäk-ô'-mo kär-ees'-së-mi), a celebrated Italian composer of church music and oratorios, in which he greatly improved recitative and accompaniments, and left many works deserving to be better known than they are at present. Born at Rome 1604. Died 1674.

Carlberg, Gotthold (gölt'-höld kär'l -bärg), a German teacher, conductor, editor and composer, residing in New York. Born about 1837. A sharp and rather sarcastic writer in excellent English.

Carnaby, Wm., Mus. Doc., an English composer of vocal music. 1772-1839.

Carnaval (Ital.) carnival. The title of a set of fantastic pieces of Schumann, op. 9.

Carnaval di Venise, a popular Venetian air, to which grotesque variations have been written by Paganini and many others.

Carter, Henry, an English organist living in New York. Born perhaps about 1840.

Carter, Thomas, an English composer of operas, a singer and pianist. 1735-1804.

Cary, Annie Louise, a celebrated contralto singer, born in Maine in 1846.

Catalani, Angelica (än-gö'l -ë-kä kät-ä-lä'-nee), a great singer born 1770. Died 1849. She had a soprano voice of great compass, purity and power, and prodigious execution.

Catch, a round for three or more voices, the singing of which was extremely fashionable in the reign of Charles II.

Catell, Charles Simon (käl-tel'), born 1773, died 1830. A French theorist, teacher of harmony, and composer of military music and operas. Best known by his treatise on Harmony.

Catgut, the name given to the material for certain strings. It is derived from the intestines of the sheep; never from the cat.

Cathedral Music, music composed for the English cathedrals.

Cavallie (käv'-al-lë), a family of distinguished organ-builders in the South of France. The present representative of the name is Cavaille-Coll, the distinguished Parisian organ-builder.

Cecilia, St., a young Roman lady of noble birth, a Christian and a martyr of the second century. She has been long regarded as the patron saint of music and musicians, although there is no authentic evidence of her having had any musical accomplishment whatever.

Celeste (Fr. së-lest'). An organ stop or tremulous tract, produced by a set of reeds or pipes slightly lower than the true pitch.

Celtic Music was entirely melodic in character, no harmony being employed, except perhaps a drone (as in the bag-pipe). The scale consisted of five tones: Major, C d e g a; minor, A c e g, and D e g a c. Several of the Scotch and Irish melodies, especially those in the minor keys, are of Celtic origin.

Cembalo (Ital. *chem-bal-ō*). A dulcimer. The addition of keys made it Claviercembalo, which see.

Cembal d' Amore, "cymbal of love," an old form of the Clavichord, which see.

Cenerentola. *La* (Ital. *chĕn-er-ăñ-tō-la*). An opera on the story of Cinderella by Rossini, librettō by Feretti. Produced in Rome, 1817.

Chaconne (Ital. *Chaconna*). An obsolete dance, probably of Spanish origin. It is in 3-4 time, moderately slow, and in form of variations. Bach's Chaconne from his 4th sonata for violin solo is a very celebrated example.

Chamber Music, is the name applied to all that class of music specially fitted for performance in a room, rather than in a large hall or church. The "chamber" quality refers chiefly to the serious and elevated character of the thought, and the consequent difficulty of finding a congenial audience.

Chanson (Fr. *shăng-sōng*). A little poem or song.

Chansonette (Fr. *shan-son-ĕt*). A little chansonne.

Change, any order in which the bells of a chime are struck. 2. A change of key.

Chant, a musical utterance in definite pitch, the rhythm of which is entirely determined by the needs of the words.

Chant, Single, a chant, the music of which consists of but a single couplet. Each phrase consists of two parts, a chanting note and a cadence.

Chant, Double, a chant consisting of two couplets.

Chapelle (Fr. *shăp ell*), the chapel. Originally the musicians of a chapel; afterwards extended to include the choir and orchestra of a church, chapel or palace. See Kapelle.

Chappell, William, a learned English musician, born in 1809 in London. Author of "Popular Music in the Olden Time," etc.

Character of Keys, a supposed difference in the emotional effect of keys, which, if it really exists, is probably due to absolute pitch. C was pure, simple; D maj., the tone of triumph; E maj., joy, etc.

Characteristic Tones, the fourth and seventh of the key, because these tones determine the tonic.

Chasse (Fr. *shăs*), the chase, hunt. Applied to music imitative of the spirit or actual sounds of the hunt.

Chef (Fr. *shĕf*), chief. As *Chef d' attaque*, leader of the 1st violins in an orchestra.

Cherubini, Maria C. Z. S. (ker-ü-been'-ee), an Italian composer born at Florence 1760. In 1822 he became Director of the Paris Conservatoire. Died 1842. C. was a prolific and talented composer in almost every department, but is best known by his treatise on "Counterpoint and Fugue," now superseded, and his favorite opera, "The Water-Carrier."

Chickering & Sons, an eminent firm of piano-makers, established in Boston, Mass., by Jonas Chickering 1823.

ale, à add, à arm, à eve, à end, à ice, à ill, à old, à odd, à dove, à moon, à late, à bat, à Fr. sound

Chiming. A bell is said to be chimed when she is swung through the smallest part of a circle possible so as to make the clapper strike. Ringing tunes.

Chiroplast (ki-ro-plăst). An apparatus invented by Logier in 1814, designed to facilitate the acquisition of a correct position of the hands at the piano-forte. The C. consisted in effect of a wrist-guide in two parallel bars, between which the wrist was moved, and finger-guides in thin plates of metal, confining each finger to the vertical plane over the particular key which that finger was to strike. Bohrer's "hand-guide" accomplishes a much better purpose.

Chladni, Ernst F. F. (klăd'-nee), a German philosopher, 1756-1827. One of the first investigators of sound, and the father of the modern doctrine of acoustics.

Chopin, François Frederic (shō-păñ), born in Poland March 1, 1809. Died 1849. See Chapters on Chopin.

Chorus, a body of singers. A composition to be sung by all the singers.

Chorale (kōr-ăl). A sacred song in slow and sustained tones.

Choral Fantasia (kō-răl făñ'-tă-siă). A composition of Beethoven's, op. 80, for piano solo, orchestra, solo quartette and chorus. 1808.

Choral Symphony, Beethoven's 9th symphony, in the finale of which a chorus is introduced. 1824.

Choralbuch (Ger. kō'-ral-bük). A book of chorals.

Chorister, a choir singer, or leader.

Chord, a harmonic combination of tones, all related to the chief tone called the *root*. In consonant chords the root is the greatest common measure of the series of vibrations composing the chords. Dissonant chords have one or more intruding tones not related to the root. These afterwards retire in favor of (resolve into) the consonant tone or tones they displaced.

Choir, a body of singers. The part of a cathedral set apart for the performance of ordinary daily service.

Chorley, Henry F. (kōr'-ly), an English journalist, author and art-critic. 1808-1872. From 1830 to 1868 he was associated with the "Athenaeum." Author of numerous sketches, vacation letters, novels, etc., and libretti.

Choron, Alexander E. (kō'-rōn), a French teacher of music, especially singing, and author of numerous articles, prefaces, etc. 1771-1834.

Christus, an oratorio projected by Mendelssohn to form a trilogy with "Elijah" and "St. Paul." He finished only 8 numbers of it.

Christus am Ölberge, Christ on the Mount of Olives. Oratorio by Beethoven.

Chromatic, literally colored. The name given to tones intermediate between the tones of a key. Also applied to tones written with accidental sharps or flats.

Chromatic Scale, a scale composed of twelve equally separated tones in an octave. The scale produced by the keys of a piano forte struck consecutively from left to right, or the reverse.

Chromatic Diensis (di-ēē -ñis). A Greek interval equal to 27-26.

Chromatic Fugue. a fugue with a chromatic subject.

Chwatal. Franz Xaver, a prolific Bohemian composer of quartettes, symphonies, instruction books, etc. Born 1808.

Chrysander, Friedrich, the illustrious Handel scholar and editor of his works. B. 1826, at Lübeck.

Church, John, a large music publisher of Cincinnati. B. about 1830.

Ciaconna (Ital. tchū-kon'-na). A chaconne.

Cimorosa. Domenica (che-mō-rō -zah), an Italian musician and composer of some 90 operas, the best of which is the *Il Matrimonio Segreto*. 1749-1801.

Cinque (Fr. singk). Five.

Cis (Ger. tsiss). C sharp.

Cittern, or **Cithera**, an instrument somewhat resembling the guitar. Of the greatest antiquity. Mentioned by Homer. Has wire strings, and is played with a plectrum.

Clapisson, Antoine Louis, an Italian composer, born 1808. Composer of 16 operas. D. 1866.

Claque (Fr. klak). An organized body of hired persons distributed through a theater to create applause.

Clari, Giovanni (jō-vün'-nee klär'-ee), an Italian composer of church music. 1609-1746.

Clarinet, a musical instrument consisting of a small conical tube of wood about 24 inches long, with a trumpet-shaped bell. The tone is produced by a vibrating reed in the mouth-piece. It has a reedy quality, and about three octaves compass. Much used in orchestral scores and military music.

Clarke, John, Mus. Doc., an English composer of church music, songs, etc. 1770-1836.

Classical, a term used somewhat vaguely in music. See Chapter XXVI.

Clavecin (kläv'-ē-sIn). The French name for harpsichord.

Clavicembalo (kläv'-I-tchém-bä -lō). Italian name for a harpsichord.

Clavichord, or **Clavier** (kläv'-I-kord, or kläv'-eér'). A keyed instrument, shaped like a square piano-forte. Strung with brass wire, vibrated by means of "tangents," instead of hammers.

Clef (kléf), a key. A character written at the beginning of a staff to determine the pitch. The C clef represented middle C. The G clef represents the G next above middle C, and is now always written on the second line. The F clef, on the fourth line, represents F next below middle C.

Clementi, Muzio (mūd - zio klem-en'-tee), An Italian pianist and composer. Born at Rome 1752. Died in England 1832. Clementi was one of the greatest pianists of his day, and the author of a set of studies, "The *Gradus*," etc., still indispensable to the virtuoso. He was author of many sonatas and other pieces, and his sonatas were highly prized by Beethoven. Clementi lived through the most memorable period in music. "At his birth Handel was alive; at his death Beethoven, Schubert and Weber were bu-

ried." His writings are characterized by great freshness, clearness and individuality.

Clemenza di Tito, La (klém - ēn' - zü dee tee - tō). "The Clemency of Titus," Mozart's 23d and last opera. 1791.

Climax, the summit. A point of culmination, in power or interest.

Col (Ital. kōl), with, or at the same time with. As *colla parte*, with the part; *colla voce*, with the voice.

Coloratur (Ital. kol - or - ü - tür), coloration. Runs or embellishments introduced in singing.

Combination Tones, tones produced by the coincident vibrations of two tones sounding together. Thus e' and g' sounded together on a reed organ, produce middle C for a combination tone, which may be plainly heard.

Combination Pedals. pedals serving to draw or retire organ-stops, and thus change the "combination."

Come (Ital. kō' - mē), how, as. *Come sopra*, as above, etc.

Comes (Lat. kō' - mees), the companion. The "answer" in fugue. A name given to the subject when it answers in another voice.

Comic Songs, songs with ludicrous words.

Comettant, Oscar (kom-met-tan), a French composer, pianist and musical critic on *Le Siècle*. B. 1819. C. is an easy and humorous writer and a great traveler. Author of a few piano pieces and several books on musical or semi-musical subjects.

Comma, a minute interval, represented by the ratio 80-81. Thus, e. g., if E be tuned four perfect fifths above 8-foot C, it will be exactly a comma sharper than the same E tuned two octaves and a major third above the same C.

Common Time, or 4-4, a measure consisting of four units, each written a quarter note. Primary accent on "one;" secondary accent on "three."

Commodo (Ital. kōm-mō' - dō). Easily; comfortably.

Communion Service, a set of anthems for P. E. church service.

Complementary Interval, that which added to any interval completes the octave. Inversion, is the change from an interval to its complement. Complements follow according to the two rows of figures here given, the sum of the names of any interval and its complement being nine:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Perfect intervals have perfect complements. All others go by contraries. Major, minor; augmented, diminished.

Compound Intervals, intervals greater than an octave.

Compound Stops, a name given to organ stops having several pipes to each key. See Mixture.

Compound Time, a measure composed of two or more simple triple measures. $6 = 3 \times 2$, $9 = 3 \times 3$, $12 = 3 \times 4$. See "Rhythm" in "Mason's Technics."

Composition, a musical work. The art of composing music.

Con (Ital. kōn), with. **Con Brio**, with spirit. **Concert**, a musical entertainment deriving its name from the concert of the musicians. **Concerto** (Ital. kon-tshār-tō. Ger. Concert, kōn-sairt). A solo piece for some instrument, with orchestral accompaniment. Classical concertos are written in sonata form. **Concertante** (Ital.) In style of a concerto. **Concertini** (kon-sur-tee-nū). A portable instrument of the accordéon family. Is hexagonal in shape, a key-board at each end, and an expansive bellows between the two. Compass of three octaves, capable of great variety of effect. **Concerted Music**, music in which several instruments take important parts. **Concert Meister** (Ger. kon-särt mäst-ter). The leader of the first violins in an orchestra. **Concert Spirituelle** (Gr. kon-sair spir-itoo-ell'). Sacred concerts. A famous institution in France, consisting of "sacred" concerts on Sunday evenings in the opera house. From 1725 to 1791. **Concert Pitch**, the pitch usual at concerts—slightly higher than the ordinary pitch. See "diapason." **Concone**, Giuseppe (gwē-sěp-pě kon-kō-ně), a well-known Italian composer of songs and exercises; best known by these and his duets. Born at Turin, 1810. D. 1861. **Concord**, see consonance. **Conductor**, director of a concert. It is the conductor's duty to study the score, correct the parts and see that they are clearly marked, beat time for the orchestra and chorus at rehearsal and performance, and generally be responsible for the due interpretation of the composer's intentions. **Consecutive Fifths**, parallel progression of two voices at the interval of a fifth. Universally forbidden, except an imperfect fifth following a perfect. **Consecutive Octaves**, parallel motion of two voices at the interval of an octave. Admissible when intended for strengthening a melodic phrase. The doublings which occur in the performance of a full score are unobjectionable if the four-part harmony is pure. **Consequent**, the more or less exact imitation of an antecedent. The second or concluding section in a period. (See Lessons x, xi and xii.) **Con Sordini** (Ital. kōn sōr-dee-nee). With mutes. See *Sordino*. **Conservatory**, an institution for preserving and fostering musical culture. The principal conservatories in Europe are those at Leipzig, Stuttgart, Frankfort-on-the-Main, Paris, Berlin, etc. **Consonance**, the agreeable relation of sounds. Consonance depends on the frequency of coincident vibrations in the consonant tones. The most perfect consonances are the octave 2-1, the fifth 3-2, the fourth 4-3, the maj. third 5-4, the minor third 6-5, etc. **Contra Bass**, the double bass, the largest of the violin family. Also the name of a 16 ft. organ stop of metal pipes.

Contra Dance, country dance. An English dance, in 2-4 or 6-8 time, consisting uniformly of eight measure phrases. Derives its name from the dancers being arranged over against one another (*contre*). A series of five or six contredances form a QUADRILLE. **Contra Fagott** (Ger.) The double bassoon. **Contralto** (Ital.) The lowest female voice, distinguished by depth and fullness of the chest registers. The head register is commonly difficult of use. **Contrary Motion**, a contrapuntal term signifying the movement of two voices in opposite directions, up and down. **Cor, or Corno** (Ital. kor-nō). A horn. **Cor Anglais** (Fr. kōr än-glā). English horn, a tenor oboe. It has a wailing and melancholy tone. **Corda** (Ital. kor-dō), a string, or chord. **Una Corda**, one string; i.e., with the soft pedal. **Corelli**, Arcangelo (är-kān-gel-ō kōr-ell ee), an Italian violinist and composer, born 1653, died 1713. Author of many pleasing and melodic pieces for violin and string quartettes. **Cornet**, a brass instrument of the sax-horn family, with three valves. Also an organ stop of the "mixture" family, which see. **Coro** (Ital. kō-rō). A chorus. **Cost Fan Tutti** (kō-see fān toot-ee). An opera buffa in two acts, libretto by Da Pente, music by Mozart. 1790. **Costa**, Sir Michael (mīk ell kōs-tā), the celebrated English conductor, born at Naples in 1810. The composer of a number of operas. Costa became director of the Italian opera in London in 1833. Author of two oratorios, "Eli" and "Naaman," etc., etc. **Cotillon** (Fr. ko-till-yōn). A country dance. **Cottage Piano**, an upright piano-forte. **Counterpoint**, the "art of combining meodies," or of composing one or more independent melodies capable of serving as accompaniment to a given subject called the *cantus firmus*. See Lesson v. Double counterpoint is one which may be inverted in the octave, tenth, twelfth, etc., without giving rise to faulty progressions. The interval of the inversion gives the name to the counterpoint, as "of the octave," "of the 10th," "the 12th," etc. The best practical treatises on C. are those of Ritter, Lobe, and Dr. Briggs. **Counter subject**, the principal counterpoint to the "subject" in fugue. Each voice on completing the subject takes up the counter-subject, while the answering voice takes the subject (or answer). **Couperin**, François, called "Le Grande," a French composer of clavecin music, who exercised important influence on his successors. 1663-1733. **Coupler**, a mechanical device for connecting the keys of two key-boards on an organ so that they may be played as one. The usual couplers are "swell to great," "choir to great" (played from "great"), "swell to choir" (played from "choir"), "swell," "great," and "choir to pedals" (played from pedals). There are also super-octave and sub-octave couplers acting on another octave of the attached key-board.

Courante (Fr. koor-änt, from *courir*, to run). A dance of French origin in 3-2 time, quick movement.

2. The Italian courante is more rapid, in running passages allegro or allegro assai in 3-8 or 3-4 time. The second movement in a suite.

Covent Garden Theater, in London, opened Dec. 7, 1732. Several times burnt and re-built. One of the two principal opera houses in London.

Cowen, Frederic Hymen, born at Jamaica Jan. 29, 1852. Author of several operas and many popular songs. Lives in London.

Cox and Box, a musical farce by Sir A. Sullivan.

Covered Fifths, an implied parallelism by fifths, produced by the progression of two voices to a perfect fifth by similar motion.

Cracovienne (Fr. kräk-ô -vee-yün). The national dance of the Polish peasantry around Cracow. It has a rather sad melody in 2-4 time, and is accompanied by singing.

Cramer, J. B. (krä'-mér), one of the principal founders of the modern piano-forte school, born at Mannheim Feb. 24, 1771. Lived mainly in London. Died in 1858. A prolific composer of sonatas, concertos, etc. Known now mainly by his famous "studies," though these are losing ground.

Cramer, Henri, a talented composer of light pieces, operatic potpourris, etc., for the piano-forte. Born 1818. Has resided chiefly at Frankfort-on-the-Main and Paris.

Creation. The, an oratorio by Haydn. Produced 1798. An extremely elegant and judicious work, but neither "sacred" nor "sublime."

Credo (Lat. kre'-dō), "I believe." The creed. One of the movements in a mass.

Cremona, a town in Lombardy famous for its violin-makers, the Amati, which see; also Stradivari and Guarnerius.

2. Sometimes applied to an organ stop as a corruption of "krum horn."

Crescendo (Ital. krës-shëñ'-dō). Increasing (*i. e.*, in loudness). Indicated by *Cres.* or Cresc..

Cristofori (kris-tô'-fô -ree), a harpsichord maker at Padua, the inventor of the piano-forte. B. 1651, d. 1731.

Croft, William, Mus. Doc., an English composer and organist of the Chapel Royal. 1677-1727. Buried in Westminster Abbey. Distinguished for his anthems.

Crooks, short pieces of tubing for insertion between the mouthpiece and body of a horn, to lower the pitch by lengthening the tube.

Croisez, Pierre (pee-är' krois-să'), a French composer of parlor pieces, lessons, etc. B. 1814.

Crotch, William, Mus. Doc., English composer, principally of church music and occasional "odes." Also of an oratorio, "Palestine." 1775-1847.

Crotchet, old English name of the quarter note.

Crown Diamonds, opera of Auber, 1841.

Cruvelli, Jeanne, a celebrated dramatic soprano, whose debut took place at Venice 1847.

Crwth (krooth). A Welsh instrument of the violin family, 22½ inches long, 10½ to 9 inches wide, and 2 inches high. Very ancient. Played as late as 1800.

Csárdás (tschär'-dăs). A national dance of Hungary, in two movements, an andante and allegro. Liszt's Hungarian Rhapsodies are founded on old csárdás.

Cusechman, Karl F., born at Berlin, June 21, 1805. Died 1841. A popular song-writer.

Curwen, Rev. John, the great educator and apostle of the Tonic Sol-Fa method of singing. Was born at Heckmondwike in Yorkshire, Nov. 14, 1816. He was educated for the ministry, but in 1844 his attention was attracted by Miss Glover's school at Norwich, and he set about elaborating the system of the Tonic Sol-Fa (which see). Its success was wonderful, and in 1862 he established the T. S.-F. College for the education of teachers. Mr. Curwen's labors had the effect of introducing hundreds of thousands of singers in England to the oratorios and cantatas of Mendelssohn, Handel and Bach, who otherwise would never have known them. He was essentially an organizer and teacher. Died May 30, 1880, in London.

Czar und Zimmerman, Czar and Carpenter, opera of Lortzing, founded on the story of Peter the Great. 1854.

Cymbals, a Turkish instrument of percussion, consisting of two thin circular metal plates.

Cyclic Forms, such as the suite, sonata, cantata, etc. See Lessons XVI and XXVI.

Cyther, see Zither.

Czerny, Karl (tchär'-nî), an excellent piano-forte teacher and composer at Vienna. 1791-1857. Among his pupils were Beethoven's nephew and Franz Liszt. He was modest and simple in his manner of life, and gentle in manners. C. composed an immense amount, little of which has artistic value. His once famous "studies" are rapidly falling into disuse. They do not prepare for the romantic school of piano-forte music, nor even for Beethoven.

D, key of, consists of the tones D, E, F sharp, G, A, B, C sharp, D.

Da (Ital. dâ, also compounded with the article *dal*, *dalla*), from, from the, through, etc. **Da Capo**, from the beginning.

Da Capo al Fine (dâ kâ'-pô âl fî'-nô), from the beginning, ending at the word *Fine*.

Dactyl (däk'-tl). A poetic foot (- - -). Ex.: Brightest and best of the sons of the morning - - - .

Dactylion (däk-tîl'-ion). An apparatus designed for strengthening the fingers in piano practice, invented by Henri Hertz, but now disused. It consisted of a wooden bar parallel with the keys, and from this were suspend, by elastic bands, rings through which the fingers were passed, so that in pressing the keys increased force had to be employed in order to overcome the pull of the elastic cords.

Dal Segno (Ital. dâl sâñ'-yô). From the sign; *i. e.*, return to the sign  and repeat as far as the word *Fine*.

Dame Blanche, La (däm bläns'ch), *The White Lady*. Opera comique in 3 acts by Boieldieu, the libretto by Scribe, founded on Scott's "Monastery," 1825. Played the 1000th time Dec. 16, 1862.

Damp, to extinguish a vibration by pressing upon the string.

Dampers, cushions of felt resting on the strings of the piano-forte in order to prevent vibration. When a key is pressed the corresponding damper rises; when the key returns to its place the damper falls on the string and extinguishes the tone.

Damper Pedal, or simply Pedal or Ped., a mechanism in the piano-forte, commonly but improperly known as "loud pedal," which raises all the dampers at once, thus allowing the vibrations of the strings to continue until gradually extinguished by the resistance of the particles.

Dance Music, music to dance by, or to suggest dancing. All musical forms, except recitative, had their origin in dances or songs.

Dannreuther, Edward (dän-roit'-er), born at Strassbourg Nov. 4, 1844. When 5 years old moved to Cincinnati, O. Began his studies under Dr. F. L. Ritter, and continued them brilliantly at Leipsic, where he held all the scholarships. Settled in London in '64, where he "holds a high position as piano-forte player, teacher, littérateur, lecturer, and a strong supporter of progress in music." D. translated Wagner's "Music of the Future."

David, Felicien (däf'-veed), one of the most prominent French composers. Born at Cadeneuf in 1810. Died Aug. 29, 1876. David was laborious rather than gifted. His most successful work was his "Desert" 1844, an "ode symphony," a descriptive piece in three parts, partly vocal and partly instrumental. His other greatest works are "Lalla Rookh" and a popular comic opera, "La Perle du Brasil" 1851.

David, Ferdinand, the celebrated violin teacher at Leipsic. Was born Jan. 19, 1810, and died 1873. D. was a great friend of Mendelssohn, and was by him appointed concertmeister of the Gewandhaus orchestra in 1836, a position he held until his death. As a teacher David was strict but inspiring. Among his pupils are nearly all the prominent violinists of the present day, foremost of them, of course, being Joachim and Wilhelmj. As a virtuoso he was one of the most solid, and as a leader he had the rare quality of holding together and animating the orchestra. D. edited with additional marks of expression and traditional *nuances* almost the entire classical repertory for the violin (Edition Peters). "He was particularly fond of intellectual pursuits, was eminently well-read, full of manifold knowledge and experience."

Davidde Penitante, II, a cantata for three solo voices, chorus and orchestra, by Mozart, 1785.

Davidshuendler (däf'-vülds blynd'-ler). An imaginary association of Schumann and his friends, banded together against pedantry, "old-sogeyism" and stupidity in music.

Day, Alfred, M. D., author of an important theory of Harmony, proposing considerable changes in its terminology, some of which have since been accepted. London. 1810-1845.

De (Fr. dë), or d'. of.

Deborah, an oratorio of Handel's. 1733. No less than 14 of its airs and choruses are transferred from other works of Handel.

Debutant (Fr. dä -blü-täñ). One who makes a first appearance.

Debut (Fr. dä -büt). A first appearance.

Decani (Lat. dä-kü -nē). Used in antiphons to designate the singers on the Dean's side of the choir, which in a cathedral is the south side.

Deciso or **Decisamente** (Ital. dë-sec' sô or dë-sec -sa-men -'e). Determined; decided.

Declamando (Ital. dëk - lá - man - dö). In declamatory style.

Declamation, the delivery of text with suitable emphasis and intelligence.

Decrescendo (Ital. dä-krë-shän -dö). Decreasing; with gradually diminishing force.

Degrees, of the Staff, eleven in number, viz.: the five lines and six appertaining spaces.

Degrees in Music, are two, Bachelor and Doctor. The former is conferred only on examination and proof of fitness. (See Bachelor.) Doctor is also conferred on examination at Oxford and Cambridge, but in this country as an honorary distinction.

Dehn, Siegfried Wilhelm (dän), a teacher of harmony, musical writer, and editor of many of Bach's works. Born at Altona 1796. Died at Berlin 1858.

Deliberato (dä-lee -bü-rü -tō). Deliberately.

Delioux, Charles (dël'-I-oo). A French pianist and composer.

Delicato or **Con delicatezza** (dël-I-kü -tö or dël -I-kü -tëd -zü). Delicately, or with delicacy.

Demisemi-quaver, a thirty-second note.

Denze, Ludwig (lood'-vüg dëp -pë), a distinguished conductor and teacher of music, and especially of the piano-forte, concerning which he holds many new theories, or, as his enemies think them, "hobbies." Born Nov. 7, 1828.

Des (Ger.). D flat.

Destra (Ital.), right. **Mano destra**, the right hand.

Dettingen Te Deum (det'-In-gen), written by Handel to celebrate the victory at Dettingen, 1743.

Deus Misereatur, "God be merciful unto us," Psalm lxvii.

Deux Journées, Les, comedy lyric in 3 acts. Music by Cherubini. 1800. Known in Germany as "Der Wasserträger," and in English "The Water-Carrier." Beethoven thought the book of this opera the best in existence.

Devrient, Eduard Phillip, a distinguished baritone-singer and musician, and a particular friend of Mendelssohn. Born at Berlin 1801.

Devil's Opera, in two acts. Music by G. A. Macfarren. 1838.

Diabelli, Anton (dee'-ä-bäl -dë), head of the firm Diabelli & Co., music publishers in Vienna, and composer of piano forte and church music. Born at Salzburg Sep. 6, 1781. Died 1853.

Diamants de la Couronne. Les, "The Crown Diamonds," comic opera in 3 acts. Words by Scribe, music by Auber. 1841.

Diapason (di-ă-pū'-son). Originally meant through an octave. In French it means "standard of pitch." In English, the name of the most important stop in an organ. (See Organ.)

Diatonic. "through the tones," i. e., through the tones proper to the key without employing chromatics. Applied to scales and to melodies and harmonies.

Dibdin. Charles, an English actor, singer, and prolific composer of popular stage pieces, among which are some 60 operas, etc. 1745-1814.

Dictionaries of Music. The best are the large German *Conversations-Lexicon of Mendel* (11 vols.); "*Biographie Universelle des Musiciens*," by J. L. Fetis (8 vols. 8 vo.), and Grove's "*Dictionary of Musicians*" (2 vols. large 8 vo., Macmillan & Co., 1879-80), to which the present summary is largely indebted.

Diesis, a very small interval, about an eighth of a tone. Its ratio is 125-128. It occurs between two tones, one of which is tuned a perfect octave to a given bass, and the other three perfect major thirds above the same bass.

Dies Irae (dē-āz ē-īā). "Day of Wrath," a celebrated old Latin hymn, which is the second number in the Mass for the Dead.

Dilettante (Ital. deel-a-tănt'-ă, from *dellare*, to love). One who feels an especial interest in an art without making it his principal business. Also used in an unfavorable sense, of one who pretends to a considerable knowledge of an art which he has never learned.

Diminished Intervals, those derived from minor or perfect intervals by chromatic diminution; e. g., perfect fifth, C G; diminished fifth, C G_b.

Diminution, a term used in counterpoint to denote the repetition of a subject in notes of less value, as halves by quarters, etc.

Diminuendo (Ital. dim-in-oo-ān'-dō). Diminishing in power.

Dinorah (dee-nō-ră). The Italian title of Meyerbeer's opera, otherwise known as "Le Pardon de Plœrmel," in 3 acts. 1859.

Direct, a mark formerly used at the end of a page in music to warn the player of the first note over the leaf.

Direct Motion, motion of parts in harmony in similar direction.

Dis (Ger.) D sharp.

Discant, originally the counterpoint sung with a plain song. Thence the upper voice in part music. In earlier English, *air*.

Discord, the inharmonious relation of sounds. D. depends on the want of common measure between the two sets of vibrations producing the discord. D. and dissonance are often used as synonymous, but not properly. The latter is a discord properly introduced and resolved.

Dissonance, a discord. A combination of notes which on sounding together produce beats. (See Discord.)

Dissoluto Punito, Il Ossia il Don Giovanni. Full title of Mozart's famous opera now known by the last part of its name. See *Don Giovanni*.

Dittersdorf, Karl Ditters von, a distinguished violinist and prolific composer of operas, popular in their day, and an intimate friend of Glück and Haydn. Born at Vienna, 1739. Died 1799.

Divertimento (Ital. dee-vär-tee-mān'-tō). Divertissement. A name given by Mozart to 22 suites of pieces, ranging from 4 to 10 movements each, for strings, wind and strings, and various chamber combinations.

Divertissement (Fr.). The same as the preceding. Applied to a kind of short ballet; also to potpourris.

Divise (Fr. dĕ-vee-să). Divided. Used in scores where the 1st violins or sopranis are divided into an upper and lower part.

D Major. a key containing the tones D, E, F sharp, G, A, B, C sharp, D.

Minor. a key containing the tones D, E, F, G, A, B_b, C sharp, D. The relative minor of F major.

Do (dō). The syllable applied to the first tone of the scale in sol-faing.

Doctor of Music, the highest honorary degree in music. The candidate at Oxford or Cambridge must pass an examination in Harmony, Eight-part Counterpoint, canon and imitation in eight-parts, Fugue, Form, Instrumentation, Musical History, a critical knowledge of the scores of the standard works of the great composers, and so much of the science of Acoustics as relates to the theory of Harmony. An "Exercise" is required in advance, which may be sacred or secular, in good eight-part fugal counterpoint, with accompaniments for full orchestra, of such length as to occupy from 40 to 60 minutes in performance. After passing the previous examination the candidate must have his composition publicly performed with orchestra and chorus in Oxford or Cambridge at his own expense, and deposit the MS full score in the library of the Music School. The fees amount to about £20.

Dohler, Theodor (dūh-lōr), of a Jewish family, born at Naples 1814. Died at Florence 1856. An accomplished pianist and composer of salon music.

Dolite (Fr. doig-tă, *doigter*, to finger). Fingered; i. e., the proper finger-application marked.

Doering, Karl Heinrich (dū-ring), an eminent composer and pianist of the present time. Born 1834 at Dresden. D. is author of pieces in various departments; piano pieces, masses, songs, and articles about music.

Dolby, see Sainton-Dolby.

Dolce (Ital. dōl-chē). Sweetly. Also the name of an extremely soft 8 ft. string-toned organ stop.

Dolcissimo (Ital. dōl-chees'-y-mō). Superlative of the preceding.

Dolente (Ital. dō-lān'-tē, also *dolentamente*, *dolentissimo*, *con dolore*, *con duolo*, all of which mean substantially the same thing. In a plaintive, sorrowful style; with sadness.

Doloroso (Ital. dō-lor-ō-sō). Griefingly.

Dom Choir (dōm). The choir of the dōm or cathedral church. The three celebrated evangelical choirs of this name in Germany, are those of Berlin, Hanover and Schwerin.

Dominant (dōm-in-ant). Ruler. The name now given to the fifth tone of the key, counting upwards from the tonic. The D. is the key next in importance after that of the tonic, and is the one into which modulation is first made.

Domino Noir, le (dōm'-in-ō nwar). The Black Domino. Opera comique in 3 acts. Words by Scribe. Music by Auber. 1837.

Donizetti, Gaetano (gā-tē'-nō dōn -t-zēt -tē), one of the most distinguished Italian composers of light operas. Born at Bergamo 1799. Died 1848. D. was a composer highly gifted with melody and with sparkling sentiment, as well as with a certain amount of dramatic ability. His success was early and decided, and lasted all his life. His principal operas were "Anna Bolena" 1831, "Elisir d'Amor" 1829, "Lucrezia Borgia" 1834, "Lucia di Lammermoor" 1835, "Belisario" 1836, "Polliuto" 1838, "La Fille du Régiment," 1840, "La Favorita" 1842, "Linda de Chamounix" 1842, "Don Pasquale" 1843.

Don Carlos. 1. Opera seria in 3 acts, by Costa, 1844.
2. Grand opera in 5 acts, by Verdi, 1867.

Don Giovanni (dōn jō-vāñ'-ee, in German, "Don Juan"). Opera buffa in 2 acts by Mozart. Produced at Prague Oct. 29, 1787. (The overture written the night before.)

Don Pasquale (păs-kwăl'-ă). Opera buffa in 3 acts, by Donizetti, 1843.

Don Quixote (kē-hō'-tū). Comic opera in 2 acts, by G. A. Macfarren, 1846.

Donna del Lago, La (lä - gō). The Lady of the Lake. Opera in 2 acts. Music by Rossini, 1819.

Doppel Schlag (Ger.). A Turn, which see.

Doppio (Ital.). Double; *e. g.*, *doppio movimento*, at double the movement—twice as fast; *doppio pedale*, with pedals doubled.

Doppel Flöte (Ger. dop'-pĕl flüt -ă). Double flute. An organ stop composed of wooden stopped pipes with two mouths.

Doric Mode, or Dorian, a church mode from D to D in naturals. Many old German chords are written in this key, as "Vater unser," "Wir glauben all," etc.

Dorn, Heinrich (Ludwig Edmund), a musician of the present in Germany. Born at Königsberg, Prussia, Nov. 18, 1804. Dorn is one of the first conductors of his day, a melodious composer of operas (10 in number), many symphonies, overtures, piano-forte pieces, etc.

Dot, a point placed after a note to indicate that its length is to be increased one half. A second dot adds half as much as the first.

Double Dot, two dots after a note, adding three fourths to its value.

Double Bar, two lines, or one heavy line, across the staff to indicate the end of a strain, or of line of text in church music. The double bar does not properly have any reference to measure.

Double (Fr.). A turn. Also an old name for variation.

Aire, à add, à arm, à ave, à east, à ice, à ill, à off, à odd, à dove, à noon, à late, à bat, à Fr. second

Double Bass, the violon, the largest of the violin family.

Double Chorus, a chorus for two choirs and eight-parts; as, *e. g.*, in Handel's "Israel in Egypt."

Double Concerto, a concerto for two instruments at once.

Double Flat, *bb*, two flats before the same note, representing a depression equal to two semi-tones, *Bbb* being the same on the piano as A natural.

Double Fugue, a fugue on two different subjects, which are afterwards combined and worked together.

Double Mouthed, an organ pipe having two mouths, in front and rear.

Double Tonguing, a method of articulating applicable to flutes and cornets. Effective in staccato passages, but requires long practice.

Double Sharp, *x*, a character representing a chromatic elevation equal to two semi-tones.

Dowland, John, Mus. Bac., an English composer and musician, author of many books of songs and airs. 1562-1626.

Down Beat, the downward motion of the hand in beating time, marking the beginning of the measure.

Dragonetti, Domenico (dō-mēn -ee-kō drag-on-nēt -tē), one of the greatest known performers upon the double bass. Born at Venice in 1755. A friend of Haydn, Beethoven, Sechter, the theorist, etc. D., at the age of 93, headed the double basses at the Beethoven festival at Bonn, in 1845. Died in London, 1846.

Drama, a play for the stage.

Drammatico (It.). In dramatic style; *i. e.*, with forcible and effective expression.

Drei (Ger. drē). Three.

Dressel, Otto (drē - sēl), a refined and elegant pianist and highly cultivated and poetical musician, born at Andernach on-the Rhine in 1820. He made his higher studies with Fr. Hiller in Cologne, and Mendelssohn at Leipsic. Came to Boston 1852, where he has ever since resided, and where his influence has been highly important. Has composed much piano forte music, as well as songs, chamber quartettes, etc.

Dreyschock, Alexander (drē' shōk), born at Záchi, in Bohemia, Oct. 15, 1813. Died in Venice 1871. Dreyschock was an extremely correct and remarkably brilliant virtuoso pianist. He traveled throughout Europe, giving concerts with great success, for about twenty years, after which he settled at Prague as a teacher. Among his American pupils were Nathan Richardson (about five years), and Wm. Mason (one year).

Droit (Fr. drī-wāt). Right. *Main droite*, right hand.

Drone, the name given to the three lowest pipes of the bag pipe, which sound continually while the instrument is being played. They usually give two octaves of the key-note D, and the fifth A.

Drouet, Louis F. P. (droo-ā), one of the most famous flute players and composers for the flute. Born at Amsterdam 1792. Died 1873.

Drum. Drums are of several kinds ; (1) a single skin on a frame or vessel open at bottom, as the Tambourine, Egyptian drum, etc. ; (2) a single skin on a closed vessel, as Kettledrum ; (3) two skins, one at each end of a cylinder, as the side-drum, snare-drum, etc.

D String. the third open string on the violins, the second on tenors, violoncellos, and three-stringed double basses, and fourth on the guitar.

Duet (dū'-ēt'). A piece of music for two performers.

Duetto (Ital. du-ēt'-tō). A duet.

Duettino (Ital. dū-ēt-ee'-nō). A little duet.

Dulciana (dūl-sI-ān-ā). An organ stop of a sweet, string-like quality of tone. In the great or choir organ for accompanying solos in the swell.

Dulcimer, a trapeze-shaped instrument of about three feet in greatest width, strung with fine brass or iron wires, from three to five wires to each note. Its compass was $3\frac{1}{2}$ octaves, and it was played by means of small hammers held one in each hand. The D. is the prototype of the piano-forte.

Duleken. Madame Louise (dūl'-kēn), a great piano-forte player, sister of Ferdinand David, born at Hamburg, March 20, 1811. Was pupil of Grund. Married in 1828, and removed to London, where she resided the rest of her life. She was "an executive pianist of the first order, with remarkable brilliancy of finger, an intelligent and accomplished woman, and a very successful teacher." Queen Victoria was one of her pupils. Died April 12, 1850.

Duleken. Ferdinand, son of the preceding, born at London about 1837. Taken by Mendelssohn to Leipsic at an early age, where he was educated under the immediate supervision of Mendelssohn and his uncle, Fer. David. Duleken is a good pianist, a superior accompanist, a good conductor, and a remarkably talented composer and arranger.

Duo (Ital. dū'-ō). Two, hence a duet.

Duo Concertante (kōn-tsher-tān'-tē). A duo in which each part is alternately principal and subordinate.

Dupont. Auguste (dū-pōnt'), a prominent Belgian piano virtuoso and composer. Born 1828. Since 1853 professor of piano in the Brussels Conservatorium. Author of string quartettes, piano trios and sonatas, études, salon pieces, etc.

Duprez. Gilbert (dū-prū'), a famous tenor in Paris, 1825-1849, and professor of singing at the Conservatoire, 1849-1850. Born 1806.

Durchfuehrung (Ger. dūrk-fee'-rūng). Carrying out, or elaboration of motives. See Lesson xv.

Dur (Ger. dūr). Hard. German name of the major mode.

Dussek, J. L., one of the most renowned pianists and composers of the latter part of the 18th century. Born at Czaslau 1761. Died 1812. Author of many elegant pieces for the piano.

Dux (Lat. dūks). The subject in fugue.

Duvernoy, Charles, a French composer and elementary teacher in the Conservatoire. B. 1820.

Duvernoy, J. B., a well known music teacher and piano composer in Paris, author of many studies, an elementary school, etc.

Dykes, Rev. John B., Mus. Doc. (dīks'), 1823-1876. Author of several services and hymn tunes. Vicar of St. Oswald, Durham, Eng.

Dwight, John S., one of the most cultivated and in fact for many years the leading musical critic of America, was born in 1820. Graduated at Harvard. Was one of the members of the "Brook Farm" community, and in 1852 founded his *Journal of Music* in Boston, which he still edits, and which has been perhaps the most powerful single agent in awakening a love of music in this country. Mr. Dwight is a highly cultivated gentleman, and was educated for the pulpit; has also evinced the possession of decided poetic ability.

Dynamic, relating to force, or power. The dynamic degrees range from pp., the softest possible, to ff., or as loud as possible.

E (Ital. ē), or, before a vowel, Ed, and. Also the name of a pitch, which see.

Ear for Music. the ability to recognize and remember modulated successions of sound.

Eberl, Anton (ā'-berl), a distinguished pianist and composer, contemporaneous with Beethoven, and friend of Glück and Mozart. Born at Vienna 1766. D. 1807. Author of operas, symphonies, sonatas, etc., all more or less successful in their day, but now forgotten.

Echo. the reflected repetition of a sound.

Echo Organ. an obsolete contrivance for securing soft effects in organ-playing. The pipes of one manual were enclosed in a box, thus giving a soft and distant effect. The addition of moveable shades or shutters, giving the power of crescendo or decrescendo, produced the swell organ.

Eckert, Karl (ēk'-ērt), violinist, pianist, composer and conductor. Born at Potsdam 1820. Studied with Mendelssohn. Composed an oratorio, "Judith" 1841. In '51 accompanied Sontag in her tour through this country. At present head director at Berlin, in which capacity he is distinguished.

Eclat (Fr. ē-klat'). A burst of applause. Expressions of approbation.

Elogue (ēk-lōg). A poem or song of a simple or pastoral nature. An idyl.

Ecole (Fr. ēk-kōl). School.

Ecosseise (Fr. ēk-kās-sāz'). In the Scotch style. A dance originally in 3-2 or 2-4 time, accompanied by the bag-pipe. In modern form it is a species of contredance in quick 2-4 time.

Eddy, Hiram Clarence, an eminent organ virtuoso and musician, head of the Hershey School of Music, in Chicago. Born 1851 in Greenfield, Mass. Pupil of Dudley Buck and later of Haupt, of Berlin. Mr. E. has performed the unprecedented feat of 100 consecutive programmes of organ music, without repetitions.

E dur (Ger.). The key of E maj.

Egmont. Beethoven's music to Goethe's tragedy of that name. An overture, 2 sop. songs, 4 entr'acts, Clara's death a melodram, and a finale—10 numbers in all, op. 84. 1809.

Egghard. Julius, pseudonym of Count Julius von Hordegan, a talented virtuoso pianist and composer of parlor pieces for the piano. B. 1834 at Vienna. Pupil of Czerny. Died 1867.

Eguale (Ital. *a-gwü'-lë*). Equal; even; alike.

Égalment (Ital. *a-gwüll-män -të*). Equally, evenly.

Ehlert. Louis (*ü'-lert*), pianist and composer, but chiefly known as a cultivated critic and writer upon music. His "Letters upon Music" (1859, translated by F. R. Ritter, and reprinted by Ditson, 1870) contain notices of the chief musicians and their works, and picturesque observations upon them. Also composer of symphonies, etc. B. 1825.

Ehrlich. Heinrich (*üh'-rik ür -lik*), a distinguished pianist, teacher and writer, born 1824. Since about 1858 he was the first teacher of piano in Stern's Conservatory in Berlin. As a player, is distinguished for his Beethoven interpretations. Is also the author of several successful novels of a semi-musical character.

Elehberg. Julius (*ékh'-bürg*), a distinguished violin virtuoso and teacher, head of the Boston Musical Conservatory (1867), and for many years principal of musical instruction in the Boston public schools. E. is author of two operas, "The Doctor of Alcantara" and "Rose of Tyrol," both of which are often given; but is most celebrated for his success as a teacher of the violin, in which he is one of the greatest. Born 1828 in Düsseldorf.

Eisenhofer. Franz X. (*é'-sén-hö'-fér*), a German song-writer, 1783-1855. Is most distinguished for his songs for male voices and cantatas for the same, of which he generally wrote the words himself.

Eine Feste Burg (in fés'-të bürç). "A sure defense," Luther's version of Ps. xlvi. Hymn written 1524. Tune probably 1543. The form now in use is that given by Bach in several cantatas.

Eisfeld. Theodore, for many years one of the leading musicians in New York. Born 1816 in Wolfenbüttel. Came to New York in 1848.

Eisteddfod (Welsh, *é-s-tédf* -é-vôd). "Sitting of learned men." Musical and literary festivals held by the Welsh in all parts of the world; originated in the triennial festivals of the Welsh bards in 1078.

Elegante (Fr. *élég-äñ' tē*). Elegantly, tastefully.

Elegy (Ital. *elegia*, Fr. *elegie*). A poem of sad and touching character, generally commemorative of some lamented decease. A piece of music in similar vein.

Elevation, a voluntary suitable for use at the elevation of the Host.

Elevatezza (Ital. *él-é-vá-téts'-za*). Elevation, sublimity.

Elijah. An oratorio by Mendelssohn, first produced at the Birmingham Festival, Aug. 26, 1846.

Elisa, ou Le Voyage de Mgr. Bernard, opera in 2 acts. Music by Cherubini. 1794.

Ellisir d' Amore (*ü-lé-é-sér dám'-ör'-s*). "The Elixir of Love," opera in 2 acts by Donizetti. 1839.

Aafe, Aaff, Aarm, Åeve, Åend, Åice, Åill, Åoia, Åad, Åat, Åev, Åa, Åe, Ålate, Åær, Åer, Åer, Åend

Ella. John, an English violinist, founder of the "Musical Winter Evenings," and originator of "analytical programmes." Author of a memoir of Meyerbeer, and "Musical Sketches." B. 1802.

Elson. Louis C., born at Boston, Mass., 1848, of German parents. Studied with Karl Glögner, Castelli, Kreissmann, and others. Is a successful teacher of piano and singing at Boston, a musical critic, poet and litterateur.

Elvey. Sir George J., Mus. Doc., born 1816. A composer of church music in England.

Embouchure (Fr. *äm'-boo-shur*). The part of a musical instrument applied to the mouth. Hence used to denote the disposition of the lips, tongue, etc., in producing a tone.

Emerson. L. O., a well known teacher of music, conductor of conventions, and author of 35 successful books of psalmody, chorus collections, anthem books, a method for voice, for organ, etc. Born at Parsonsfield, Me., Aug. 3, 1820.

E Moll (Ger.). The key of E minor.

Emperor Concerto, a title gratuitously bestowed on Beethoven's concerto in E flat, op. 73. 1809.

Emperor's Hymn, music by Haydn, also used as theme for variations in his quartette, op. 71, No. 3.

Empfindung (Ger. *ämp-fIn'-doong*). Sensation.

Eneke. Heinrich (*éñk -é*). A talented pianist, arranger and composer, pupil of Hummel. B. 1811. Died at Leipzig, 1859.

Encore (Fr. *ong-kör*). Again; used for demanding repetitions in concerts.

Engedi (*éñ-gä -dee*). See "Mount of Olives."

Energia (Ital. *én-er-džee-ä*). Energy.

Energieo (Ital. *én-är -jee-kō*). With energy.

Engel. David H. (*éng -gél*), organ virtuoso and composer in Germany. B. 1816.

Engel. Gustav, a distinguished teacher of singing in Berlin. B. 1823. E. is also a writer of musical works and on philosophical subjects.

Engel, J. Karl, musical conductor and composer in Berlin, and composer of dances, marches, etc. B. 1821.

English Opera. Opera by English composers. Or, (2) opera in English.

English Horn, the tenor oboe in F.

English Dances, contredances, ballads, hornpipes, etc.

English Horn, a species of oboe a fourth or fifth lower than the common oboe. See *Cord Anglais*.

English Fingering, called also American fingering, see Fingering.

Enharmonic (*én-här-món-ik*). The relation ~~that~~ between tones having different names but sounding alike on tempered instruments; C sharp and D flat, F sharp and E, etc.

Enharmonic Organ (or "perfectly tuned"). An organ invented by Messrs. Alley & Poole, of Newburyport, Mass., about 1843, so constructed as to play in perfect tune in all keys. It contained 43 tones to the octave. Is described in Silliman's *American Journal* about 1850. Was practicable in plain music.

Enharmonic Scale. the name of an imaginary, or at least undetermined, scale employing enharmonic intervals.

Enharmonic Modulation. a change of key involving an enharmonic change of chords.

Ensemble (Fr. on-sé-m-bl). Together; the whole. The total effect of the combined forces.

Entree (Fr. ohn-trá'). The entrance; introduction.

Entsuehrung aus dem Serail (ént-see-rüng ous dem sär-il'). A comic operetta in 3 acts by Mozart. 1782.

Erard, a famous family of piano and harpmakers in Paris, established 1777, when Sebastian Erard made the first piano-forte ever made in France.

Eolian, see *Aeolian*.

Epic, an extended poem on a heroic subject.

Episode, a digression. A part of a piece not founded on the principal subject or theme.

Epode, an after-song. A burden or refrain.

Erben, Henry, an eminent organ-builder in New York. Established about 1835. Died in 1878.

Erdmannsdoerfer. Max, a talented director and composer in Germany, born 1848.

Erk. Ludwig Christian (ärk), a musical director author of school songs, etc., in Berlin. A prolific writer. B. 1817.

Erkel, Franz, a distinguished Hungarian composer of the present time. B. 1810. Author of several operas, etc.

Ernani (ür-nä'-nee). Italian opera in 4 acts by Verdi, founded on Victor Hugo's "Ernani." 1844.

Ernest, Henry William, celebrated violin player and composer of pieces for the violin. Born at Brünn, 1814. D. 1865.

Eroica. The sinfonia eroica is the 3d of Beethoven's symphonies, op. 55. 1804.

Eroico (Ital. ür-ü'-I-kü). Heroic.

Es (Ger.) E flat. **Es molti,** E flat minor.

Escudier (es-koo'-dee-ü) brothers, Marie and Leon, French critics of music in "La France Musicale." 1819 and 1821.

Eschmann, J. K., talented composer for the piano, highly esteemed by Schumann. Born 1825. Is a piano teacher in Zurich.

Eslava, Miguel Hilario, one of the most distinguished Spanish composers and musicians of the present time, was born in 1807. Was composer of operas, church music, etc. D. 1878

Espirando (Ital. es-pír-an'-dö). Used in the same sense as *perdendosi*, dying away; i. e., gradually softer and slower.

Espressivo (Ital. es-pres-ee'-vü). Expressively.

Esser, Heinrich (ës'-ër), a well known German composer of popular songs, born 1818. In 1847 was director of the Royal Opera in Vienna. Died 1872.

Essential, the necessary or indispensable. In harmony the essential tones are those belonging to the chord, one of each. The doubles or repetitions of these, and the auxiliary notes are not an essential part of the harmony, although they may be to the effect.

Esther, Handel's first oratorio, 1720. 2. Cantata by Wm. B. Bradbury, words by C. M. Cady.

Esterhazy, a distinguished musical family, living partly in Vienna and partly in Hungary, who for very many years kept up a complete orchestra. Of this Haydn was director for about 35 years. This and the support of his private opera cost the prince, in 1790, 40,000 florins (\$20,000).

Et Incarnatus (Lat. In-kär-nä'-tüs), "and was born." A part of the Credo, in the Mass.

Etoile du Nord. L', "The Star of the North," grand opera in 3 acts. Music by Meyerbeer. 1854.

Et Resurrexit, "and rose again." Part of the Credo.

Etude (Fr. &t-üde). Study. Etudes are of several kinds: (1) Mechanical, such as those of Czerny, Köhler, Kalkbrenner, Herz, etc. (2) Mechanical and artistic, as when a new method of practice is proposed to facilitate certain artistic effects. Such are the Clementi Gradus (best in Tausig's arrangement) for the classical school; the Chopin studies and Liszt's studies in transcendent execution, for the new school. (3) Studies in musical effect, such as: Bach's "Clavier" and Kunst der Fugue; Heller's Art of Phrasing; Schumann's études symphoniques, and studies founded on Paganini's caprices. (4) Studies for elementary instruction, among the best of which are those of Læschhorn, op. 66, for forming the execution.

Etwas langsammer (Ger. ët'-vëls läng'-säm'-mér). A little slower.

Euler, Leonhard (oil-er), a great mathematician and acoustician, one of the first who investigated the scientific principles of vibrations in tones. Born at Basel, 1707. D. 1783.

Euphony, sweet sound.

Euphonium, a brass instrument, the B flat bass sax-horn. Usually furnished with 4 or 5 valves.

Euryanthe (yoo'-rë-än'-thë, Ger. pronunciation öi'-ry-än-the). The 6th of Weber's 7 operas. 1823.

Evers, Carl, a pianist and composer residing in Vienna. B. 1819. Author of sonatas, fugues, fantasias, etc.

Extempore Playing. the art of working up a subject without premeditation. In this art the old masters, Bach, Handel, Beethoven, Mendelssohn, etc., were very proficient. It depends on natural musical feeling, and a mastery of the art of musical expression by means of much practice in writing. The extempore playing of uninstructed players is generally egregious nonsense, and ought not to be tolerated in church or society. Among American musicians the most distinguished for ability in extempore performance, are Dudley Buck and Wm. Mason.

Expression, the utterance of feeling.

Extravaganza (Ital. ex-träv-ä-gän'-zä). A cadence or ornament in bad taste. A work of art in which the accepted laws are caricatured or violated for a purpose.

Eyken, John A. van (I'-kén), a distinguished Dutch virtuoso organist, and a very talented composer. Born 1823. Died at Elberfeld 1868. Author of many compositions, among the best of which are his organ sonatas.

Extreme Keys, an old term implying those keys having many sharps or flats, as B, F sharp, D_b, C_b, etc.

F, the fourth of the key of C. In French, *Fa*. The name of an absolute pitch. See table of pitches in appendix. F holes are the holes in belly of the violin.

Fabri, Annibale Pio, a famous tenor of the 18th century, who was also a fine musician. Born at Bologna 1697. Died in Lisbon 1760.

Faellita (Ital. fá-llí-tá or Fr. *Faillite*), made easy. An easy arrangement of passage.

Fackletanz (or *Marche au Flambeau*), a torch-light procession. The music, for military band, is in 3-4 time polonaise rhythm. Meyerbeer has written four.

Fagott (Ital. *Fagotto*), German name for the bassoon.

Fair Rosamond, a grand opera in 4 acts. Music by John Barnett, 1837. Also a name applied to a melody of Schubert, on which he has composed variations in his Impromptu in B flat, op. 142.

Falsat, Immanuel (fist), a distinguished German organ virtuoso, theorist and composer. Born 1803 in Esslingen. F. founded a school of organists in Stuttgart in 1847, and busied himself with organizing a conservatory there, which he established in 1857, and was made director of it in 1859. Best known as a musical educator.

Fa-la, an old English refrain. Also applied as a name to pieces ending with it.

False, in music, signifies incorrect.

False Relation (C relation) is the occurrence of a chromatic contradiction between two voices in composition, as when one sings C, the other immediately follows it with C sharp. The false relation is corrected when the C sharp is given to the voice that had C.

Falsetto (al fál-sé-tó). The head register of the voice, especially in men, where it has feminine quality.

Falsstaff, comic Italian opera in 2 acts, by Balfe. 1838.

Fandango, an Andalusian dance accompanied by the guitar and castanets. Originally in 6-8 time, slow tempo, mostly in the minor. Later 3-4 time, written with six 8ths to the measure, the second being divided into triplet of sixths.

Fanfare (fan-fär). A short, lively and loud piece of music for trumpets and kettle-drums, used on state occasions, announces the entrance of important dignitaries.

Fantasia (fan-á-si). Cherubim's first opera, in 3 acts. 1804.

Fantasia (Ital. fán-á-zia, Ger. *Fantasia*, fr. *fan-tázia*) fantasy. A composition following no regular form.

Fantastischstück (Ger. fán-á-zis-ch-stück). Fantasy piece, a name adopted by Schumann to characterize his pieces, for piano alone and with other instruments.

Fate, & add. & arm, & eve, & end, & i.e., I ill, & odd, & odd, & dice, & more, & just, & just, & Fr. sound

Fantastico (Ital. fán-tás-tí-kó, Fr. *Fantastique*, fan-tás-tík). Fantastic. In an irregular and capricious manner.

Faree (*farcie*, related to the Latin *farrere*, to stuff). A play stuffed full of fun.

Faramolla (Ital. fár-á-mo-la, Fr. *Faramolle*, far-á-moo-lé). A peasant's dance in the south of France and adjacent parts of Italy.

Farinelli, Carlo Broschi (fár-In-el-lee), a celebrated male soprano, one of the most beautiful voices ever heard. Born at Naples, 1705. D. 1782. F. was a good musician, an incomparable artist, and an intelligent and highly esteemed man.

Fasch, Carl (fásh), founder of the Singakademie at Berlin. 1736-1800.

Faschingsschwank (fásh-ing-sch-wáhk), *Carnival-pranks*, the name of Schumann's op. 26, for the piano-forte.

Faure, Jean Baptiste (fáör), the most distinguished baritone singer of the present time, well good musician, a fine actor and a man of culture. Engaged chiefly at Paris. B. 1830.

Faust (fowst). Opera in 5 acts by Gounod. 1859. There is also a "Faust" by Lindpainter 1832, Prince Radziwill 1836, and Spohr 1813.

Faust, Karl, a favorite German dance composer whose works exceed 200 in number. B. 1825. F. was 1836 band-master in the 36th Inf. of his Prussia army. Later in 1869 music director W. denberg.

Faux-bourdon (Fr. fô Bour-dón). False bass. A simple accompaniment once sung by ear to the plain song.

Favorita, La (fáv-ór-é-tá). The favorite. Opera in 4 acts by Donizetti. 1842.

Favarger, René. French pianist and composer of parlor pieces. Died in Sept. 1868 in Paris.

Festierlich (Ger. fí-ér-líkh, from *Feier*, a feast). In festival style. Grandly.

Fermata (Ital. fér-má-tá). A pause, or hold.

Fermo (Ital. fúr-mo). Firm.

Ferruccio (Ital. fa-rú-úch'üo). Con Ferruccia, with ferocity, ferociously.

Ferrara, an Italian city, for very many years the seat of influential schools of instruction in music, of which the oldest was founded in 1600.

Ferrari, Benedetto (fér-ál-ré-tó), an Italian musician and composer of words and music for a species of drama. 1597-1661.

Fervente (Ital. fér-vénté), fervently, with warmth.

Fernando Cortez, opera in 3 acts, by Sponenti. 18

Fes (Ger. fés, F. flat).

Fesen, Friedrich Ernst, a popular German composer, born at Magdeburg 1780. Produced very many works of chamber music and songs, which are melodious and beautiful, though not deep. D. 1826.

Fenn, Alexander, son of the preceding was also a promising composer of chamber music, songs, an opera, etc. 1820-1849.

Fétis. Francois Joseph, (fā'-tee), the learned, laborious and prolific musical littérateur, author of a "Biographie Universelle des Musiciens" and "Histoire général de la Musique," as well as several operas, theoretical works, and many critical essays. Born at Mons 1784. Died at Brussels 1871. Fétis was founder of "La Revue Musicale" in 1827. His Biographie is marred by many errors of dates.

Festive (Ital. fēs-tee'-vō), festively, solemnly.

Festoso (Ital. fēs-tō'-zō), joyously.

Fiasco (Ital. fēs-ās'-kō), applied to a failure in performance.

Fidelio, oder die cheliche Liebe (fē-dā'-lō) "Fidelio, or Conjugal Love," Beethoven's single opera, in 3 acts. Op. 72. 1804.

Field, John, born at Dublin, July 26, 1782. Died at Moscow 1837. One of the most charming pianists of his day, a good composer, and deservedly celebrated as the founder of the "nocturne" as a separate musical form.

Field Music. Military music (which see).

Fierrabras (feer'-rāb-rās), an opera in 3 acts by Schubert. 1823.

Fier (Fr. feer), or **Fiero**, (Ital. fē-ā'-rō), proud, fierce.

Fieramente (Ital. feer'-ā-mēn'-tō), proudly, fiercely.

Fife. the smallest variety of the simple flute, possessing but one key. Higher octaves are produced by over-blowing. Used in military music.

Fifth, the interval between any tone of the scale and the next but three above or below C G, D A, E B, etc. The perfect fifth has the vibrational ratio 2 : 3.

Fifteenth, the interval of two octaves. An organ stop of diapason tone, 2 ft. pitch. Used only in chorus effects, for brightening the somewhat dull tone of the 8 ft. stops by strengthening their overtones.

Figaro. (See Figaro's Hochzeit.)

Figaro's Hochzeit. Opera in 3 acts, by Mozart. 1786.

Figurante (Fr. fig'-u-rānt), a ballet-dancer, who takes an independent part in the piece.

Figure, a motive. Any short succession of notes, or group of chords, used as a model in sequencing. See Lessons 1, 2, and 19.

Figured Bass, a bass furnished with thorough bass figures indicating the accompanying chords. Used in scores as a convenience to the accompanist, and an additional assistance in correcting typographical errors. Many of Handel's arias have no other written accompaniment, the composer filling it out from this short-hand.

Figured Chorale, a harmonized choral, having one or more of the parts contrapuntally developed and ornamented.

Fille du Régiment, La (feel du Rēgimān). "The Daughter of the Regiment," opera in 2 acts, by Donizetti. 1840.

Finale (Ital. fēn-ālē), the finale, the closing movement. Of sonata finales see Lesson 15. Opera finales consist of several single pieces strung together in cumulative succession, until a climax is reached.

Fine (Ital. fēēn'-ē), the end. Placed over a bar indicates that the piece ends there after a *da capo*.

Fingering, the mode of applying the fingers to the keys in the execution of passages. 2. The mode of designating the fingers by numerals. *American* fingering designates the thumb and four fingers by X 1 2 3 4. *Foreign* fingering denotes the thumb by the numeral 1. The same scale would be marked in the two ways as follows, the same fingers being indicated in both methods.

American. X 1 2 X 1 2 3 4.

Foreign. 1 2 3 1 2 3 4 5.

Foreign fingering is gradually superseding the other on account of the constantly increasing use of foreign copies of classical music, especially the Peters' Edition.

Fink, Christian, a distinguished organ virtuoso and composer for the organ and voice. Born 1831 at Dettingen, near Heidenheim.

Fink, G. W., a German composer and poet. Born 1783. In 1827 became editor of the "Allgemeine Musikalische Zeitung," in Leipsic. D. 1846.

Fiorature (Ital. fēēr-ā-tūr), flowerets, ornaments, arpeggios, shakes, turns, etc., introduced by singers into airs. Also illustrated in the small-note runs, in the melodies of Chopin's slow movements.

Fis (Ger. fees). F sharp.

Fischer, Karl A., a distinguished organ virtuoso of the present time, in Dresden. Born 1829 at Ebersdorf. Author of many organ compositions, a sinfonie for organ and orchestra, an opera Lorely, etc.

Fitzwilliam Music, a collection of M.S. music left the University of Cambridge in 1816, by Viscount Fitzwilliam, containing the Virginall-book of Queen Elizabeth, much church music, afterwards published by Novello, etc.

Flageolet, the modern form of the old, straight flute, or *Aute à bec*, shaped like an oboe or clarinet; the tone is produced on the principal of a stopped pipe.

Fiat, a character signifying depression of pitch. To depress the pitch.

Flauto. Italian name for flute.

Flautino (Ital. flaw-teen'-ō), a little flute. A light organ stop of 2 ft. pitch and flute quality, commonly in the "swell."

Flauto Traverso (trāv-er'-sō), a flute, so named in distinction from the old "*Aute à bec*," or, "flute with a beak," or flageolet. An organ stop, generally of wood and 4 ft. tone, harmonic in quality (*i.e.* made to speak the octave of the true pitch of its pipes by over-blowing). Sometimes of 8 ft. pitch, in which case it is nearly the same as the "melodia," but more brilliant.

Fliedende Hollander. Der (fleé-gēn-dē hōl-lēn-dēr), "The Flying Dutchman," opera, in 3 acts. Words and music by Richard Wagner. 1843.

Florio. Caryl, pseudonym of Mr. W. J. Rabjohns, an organist and composer, residing in New York. Born about 1850.

Florid Counterpoint, a counterpoint consisting of an alternation of all the primary varieties, as "note against note," "two against one," "four against one," and "syncopation," in successive measures.

Florid, music in rapid figures, trills, runs, roulades, etc. Variations are the readiest examples of florid writing.

Flotow. Friedrich (floth'-tō), a German opera composer, born April 27, 1812, at Mecklenberg. Resides at present in the neighborhood of Vienna. F. is the author of no less than 14 or 15 operas, of which "Stradella," "Martha," "L'Ombre" have been extremely successful. Flotow is a pleasing melodist and a genial musician.

Flueged (Ger. flūē'-gēl), a wing. The name of the grand piano-forte, suggested by its shape.

Fluegel Horn, a brass instrument of the Bugle kind, used in the German armies. The F.H. now used is a *B♭* cornet with pistons and a horn mouth-piece.

Flue-work. Organ pipes in which the tone is generated by the wind passing through a fissure, *flue*, or wind-way, and striking against an edge above, all belong to the Flue-work, as distinguished from the Reed-work, which see.

Flute, called also German Flute, to distinguish it from the *flute à bec*, a kind of flageolet. Produces three octaves of tones from D below the treble staff. The Boehm flute is an important improvement in the mechanism of the keys, having the effect of equalizing the difficulty of playing in different keys. An organ stop now made in 8 ft., 4 ft. and 2 ft. pitch, and of several qualities.

Flute d'Amour (Fr. flut dām-oor'), a flute of light and pleasing tone. Used also as name for a 4 ft. organ register.

Foot, a measure in prosody. 2. That part of an organ pipe below the mouth. Also used as part of the pitch designation, as 8 ft., the normal pitch. See Pitch.

Fontana. J. (fōn-tā'-nā), a composer of pleasing salon pieces for piano.

Fontalne, Henri L. S., a noted piano-forte virtuoso and composer. B. 1816 at Wisniowiec.

Foerster, Emanuel Aloys (fürs'tēr) a German composer of chamber music, and a theorist. Born 1748. Died at Vienna 1823. Held in high esteem by Beethoven.

Form, the organization of musical ideas into phrases, sections, periods, period-groups and complete forms. See Part Second. Also in general, the external part of an art-work. See Chap. 22.

Formes. Karl (fōr-mēs), a celebrated bass singer, born 1810. Came to America in 1857. Led rather an irregular life.

Forte (Ital. fōr-tē), loud.

Fortissimo (Ital. fōr-tees-sī-mō), superlative of the preceding. As loud as possible.

Forte-PIano in its abbreviation sp. signifies a first note *forte*, and all the rest *piano*. Much used by Mozart.

Fortzando (Ital. fōrt-zān-dō). Forcing. A sudden force, emphasis or accent on a particular note or chord.

Forza del Destino, La (fōrd-zā dōl dēs-tē-nō). Tragic opera by Verdi. 1862.

Fourth, the interval between any tone of the scale and the next but two above or below. The perfect fourth has the vibrational ratio 3:4.

Fra Diavolo (frā dī-āvō-lō). Opera in 3 acts by Auber. 1830.

Fradel, Charles (frāl'-dēl), a German musician, piano teacher, composer and arranger, for many years resident in New York. Born in 1821.

Franz, Robert, the most distinguished songwriter, and one of the foremost musicians of the present time. Born June 28, 1815, at Halle, Handel's birth-place. Franz studied music against his parents' wishes; when his first set of 12 songs (1843) were published they attracted the favorable notice of Schumann and afterwards of Gade, Mendelssohn, etc., after which he had a pleasanter time. His hearing becoming affected, he was obliged to relinquish (in 1868) his employment as organist and lecturer on music at the University of Halle. Franz is the author of very many songs, and of many other compositions. Besides which, he has added missing parts to several of the scores of Bach and Handel, thereby rendering them available for modern use.

Free Reed, a reed in which one end of the vibrator or tongue swings entirely through the opening in the metal socket at each vibration. Opposed to "impinging" reed, in which the vibrator beats upon the socket. Free reeds are used in accordions, flutinas, melodeons, harmoniums, reed organs, and in free reed organ pipes, the chief of which are the "c euphone" and "vox angelica."

Free Fugue, a fugue in which the rules are not strictly observed.

Free Style, or simply **Free Composition**. Composition in which the rules of part writing are not observed, and no stated number of voices is maintained.

Freischuetz, Der (frē'-sheetz), "The Free-shooter." Opera in 3 acts by Weber. 1821.

French Horn. The orchestral horn, a brass instrument consisting of a very long tube curved into a circular form, and furnished with valves like a sax-horn. It produces a beautifully clear and mellow tone, or it can be blown brilliantly like the trumpet. Very difficult of intonation.

French Sixth. A name sometimes applied to the sharp 6th, 4th, and 3d.

Frescobaldi, Girolamo, the most distinguished organist of the 17th century. Born at Ferrara about 1587. Was organist of St. Peters, at Rome, from 1615. Published many works for the organ and for voices, the last of which appeared about 1657.

Frets, small pieces of wood or metal fixed transversely on the fingerboard of the guitar and lute for the purpose of marking the place for applying the fingers.

Froberger, Johann Jacob, (frō-bär-gēr), an eminent organist, born at Halle. Was appointed court organist to the Emperor Ferdinand III, in 1632-1655. Was a pupil of Frescobaldi.

Frisch (Ger.), lively.

Froelich (Ger. frū-līsh), joyous, gay.

Fugato (Ital. fū-gā-tō), an irregularly constructed movement in fugue style.

Fughetta (Ital. fū-gōt-tā), a short, but strictly composed fugue.

Fugue, or Fuga (fūg), from *sugere* to fly. A composition developed from a single subject which is taken in turn by each voice, answering each other according to certain rules.

Fugue, Double, a fugue with two subjects, both of which are finally introduced together.

Full Anthem, an anthem in which there are no solos, or duets, but continually chorus.

Full Chord, a chord lacking none of its tones. A chord with many doubles, extending through several octaves.

Full Organ, implies generally the use of all the stops in the Great Organ. To this may be added the principal registers of the other manuals.

Full to Fifteenth, a direction for the use of all the stops of the Great Organ, except the mixtures and reeds.

Full Score, a complete score. See Score.

Fundamental Bass, a bass consisting of the roots of the chords only. See Root.

Funebre (Fr. fu-nûbr), funeral, mournful. *Marche funèbre*, funeral march.

Fuoco (Ital. foo-ō'-kō), fire, energy, passion.

Fuoco (Ital. foo-ō-kō -zō), fiery, ardent, impetuous.

Furia (Ital. foo -rō-ō), fury.

Furie (Fr. fù-ré), fury, passion, rage.

Furore (Ital. foo-rō -rē), fury, passion, rage.

Fuss (Ger. foos), a foot.

Furniture, a name formerly applied to certain mixture stops, in the organ.

Fux, Johann Joseph, a celebrated theorist, author of the *Gradus ad Parnassum*, a treatise on composition, written in Latin in the form of a dialogue, for many years the standard text-book in harmony. F. was a prolific composer of sonatas, masses, motets, hymns, dramatic works, etc., all of which are now antiquated. Born at Gratz in 1660. Died at Vienna, 1741.

G (in Ital. and French *Sol*), the fifth of the scale of C. Keynote of a scale. Name of a pitch.

Gabriel, Virginia, pseudonym of an English lady, the author of many popular songs.

Gabuzzi, Vincenzo (gā-boos -see), composer and teacher of singing. Born at Bologna 1804, and educated there. He went to London in 1825, where for about 15 years he was a teacher of singing. Returning to Bologna he brought out his opera "Ernani," in 1840, and "Clemenza de Valois," without success. Died in London, 1846.

Gade, Niels (gād -dā), one of the most gifted and accomplished of living composers and conductors, was born Oct. 22, 1817, at Copenhagen. Studied music early, in 1841 he was "crowned" for his "Ossian" overture, and went immediately to Leipsic, where he was warmly received by Mendelssohn and introduced to the public. In 1845-6 he acted as sub-conductor to Mendelssohn at Leipsic, but in 1848 he returned to Copenhagen, where he still lives. G. has published 7 symphonies, 5 overtures, several cantatas, etc. His music is melodious, pleasing, refined, poetic, and in a style similar to Mendelssohn's.

Gaertner, Carl, a German musician and teacher of the violin and singing. Born about 1830. Came to Boston in 1852, where he has since resided.

Galop (gāl -ō), a spirited round-dance in 2-4 time, usually in binary form.

Gamba, Viola da, (Ital. gamba, leg), a knee violin, an obsolete stringed instrument, resembling the violoncello, but originally furnished with frets like the guitar. It had 6 or 7 catgut strings, the lowest 3 spun with wire. Tuned D (below the bass staff) G, C, E, A, D, and G.

Gamba, or, **Viol da Gamba**, an organ stop of 8 ft. pitch and string quality of tone. Generally in Great Organ.

Gamut, the scale. The word means *gamma* and *ut*, the latter the first tone of the scale, and the former the letter which represented it. Now obsolete.

Gauche (Fr. gōzh), left, as *gauche main*, left hand. (From the same root as "gawky," awkward.)

Garcia, Manuel (gārts -zeeă), a Spanish teacher of singing, the original investigator into the anatomy of the vocal organs and the physiology of singing, and the first to use the laryngoscope. Born at Madrid 1805. Came to America with his father, the celebrated tenor, and his sister Malibran, in 1825. In 1847 he was appointed teacher of singing at the Paris Conservatoire, and among his pupils were Jenny Lind, Kate Hayes, etc.

Gardiner, Wm., author of the interesting but desultory book "The Music of Nature," and other writings about music, was born at Leicester, England, 1770. Died in 1853.

Gavotte (gā-vōt), a French dance, deriving its name from the Gavots in Dauphine. It is in common time, moderately quick, in the ancient binary form.

Gazza Ladra La, (gād -ză lā-dră), "The Thieving Magpie," a comic opera in 2 acts, by Rossini. 1817.

Gedacht (Ger. ga-dăkt'), covered.

Gedacht-Work, all the flue pipes of an organ that are closed or covered at the top.

Gegensatz (Ger. gā -gĕn-sătz, against-piece), a contrast.

Geigen Principale (Ger. gī -gĕn prīn -păl') from *geigen*, a string-toned diapason organ stop, of 8 ft. pitch. Usually in the choir.

Gemshorn, a string-toned organ stop, generally of 8 ft. pitch. The name is not now much used. Its pipes were metal, small scale, with bells.

Gemuender, George, one of the most distinguished and successful violin-makers of the present time. Born 1816 in Ingelfingen in Wurtemburg. Came to London in 1851 and some ten years later to New York or Brooklyn, where he still resides. G. has re-discovered several of the ancient processes.

Geschwind (Ger. gĕ -schvīnd'). Quick; rapid.

Gewandhaus (Ger. gĕ -vănd' -hows). The name of a famous series of classical concerts, given every season in Leipsic since 1723.

Ghys, Joseph (geez), a distinguished Belgian violinist and composer, born 1804. Died at St. Petersburg, 1848.

Giardini, Felice de (jär-deen'-ee), an eminent violinist, born at Turin 1716. Came to London in 1750, where he made a great success, and afterwards became a popular conductor. Author of many chamber compositions. D. 1796.

Gibbons, Orlando, Mus. Doc., an old English cathedral composer. 1583-1625.

Giga (Ital. jee'-gä). A jig, or lively dance in triplets, either 3-8, 6-8, 3-4, 6-4, or 12-8.

Gigue (Fr. jig). A jig.

Gioioso (Ital. jiō-kō'-zō). Jocosely; humorously; playfully.

Gioja (Ital. jō-yā). Joy; gladness.

Gipsy's Warning. The, opera in 3 acts by Sir Julius Benedict. 1838.

Giuramento. Il (joor'-a-mān'-tō), "The Oath." *Dramma serio* by Mercadante. 1837.

Giusto (Ital. joos-tō), just. In equal, steady time.

Glaeser, Franz (glās'-zér), composer and opera director, born in Bohemia 1798, studied at Prague, and in 1817 became opera director at Vienna. Here he brought out his best opera, "Des Adlers Horste" 1831. In 1842 he was called to Copenhagen, where he died in 1861.

Glee, a piece of unaccompanied vocal music for at least three voices, and for solo voices, usually for men. [Grove.] The word is from An.-Sax. *gleig*, music, and glees are in every vein of feeling.

Gloria in Excelsis, "Glory be to God on High," otherwise known as the "angelical hymn." Part of all the great Christian liturgies.

Glover, William Howard, an English violin player, opera composer and song writer, in the latter of which capacities he is generally known. Born 1810. Died in New York 1875.

Gluck, Christopher Willibald Ritter (glük), was born July 2, 1714, at Weidenwang in the Upper Palatinate. In 1736 went to Vienna, where he was seen by Prince Melzi, who engaged him for his private band and took him to Milan to study. His first opera, "Artaserse," was written in 1741. In 1745 he went to London as composer of operas for the Haymarket theatre. He made no success in England, and returned to Vienna in 1746. After six years of insignificant activity here, he produced in 1762 his "Orfeo," in which he entered upon the period of his real maturity; in this he composed "Alceste," "Armide" and "Iphigenia," the latter of which was the greatest dramatic work composed up to that time. Gluck brought out this work in Paris in 1774. In 1780 he returned to Vienna where he died of apoplexy, Nov. 15, 1787. Gluck's influence on musical development has been very great. The dramatic principles which he promulgated have never been disputed, and but little has been added. As a melodist he was not unlike Mozart, but much less spontaneous.

Goddard, Arabella, one of the most distinguished English lady pianists. Born 1838. Studied with Kalkbrenner and Thalberg, and Mr. J. W. Davidson, Editor of the London "Musical World." She made continental concert tours in '54 and '55. In 1860 she was married to Mr. Davidson. Visited America in 1873. Lives in London.

Godfrey, a family of English band-masters. *Daniel*, the well-known waltz composer, took his band to the United States in 1872. Born 1831. Master of band of the Grenadier Guards since 1856.

God Save the King, the English national air. First sung by Henry Carey, the composer, in 1740.

Godefroid, Felicien, a distinguished French harp virtuoso, and composer for the harp and piano. Born 1818, was educated at the Conservatoire, and has made many brilliant concert tours. Lives independently at Paris.

Gockel, August, a noted German pianist and composer. B. 1831. Studied at Leipsic 1845 and after. Was in America 1853-1856. Author of many pleasing and elegantly written works.

Goldbeck, Robert, a talented composer and pianist, and a brilliant critic, *littérateur* and teacher, now living (1880) in St. Louis. Born in 1835 at Potsdam. Studied with Henri Litoff, and in 1851 went to Paris. In 1856 to London, where through Alexander von Humboldt he was introduced to the Duke of Devonshire, through whose patronage his operetta, "The Soldier's Return," was brought out at Drury Lane. Came to New York 1857, and in 1868 to Chicago, where he lived until 1873, at the head of his conservatory, and composed many important compositions, especially a quintette and trio, and some much admired part-songs.

Goldmark, Karl, a brilliant Austrian composer, born in 1832 in Hungary. His first compositions, a psalm, overture, etc., were produced in 1851. His best known works are his "Sakuntala" overture, and selections from his opera, "The Queen of Sheba."

Gollmick, Karl G., born 1796, died 1866 at Frankfurt. Was a pleasing composer for the piano, author of several text-books in singing, etc., and a teacher of music.

Goldschmidt, Otto, pianist, composer and conductor, was born 1829 at Hamburg. Studied at Leipsic. Married Jenny Lind in 1852. At present occupies a prominent place in England as Vice-Principal of the Royal Academy of Music, and author of an oratorio, "Ruth" (1867), a piano-forte concerto, songs, part-songs, etc.

Golterman, George Eduard, an eminent player and composer for the 'cello, born in Hanover in 1825. In '78 celebrated his 25th anniversary as conductor at Frankfurt.

Golterman, Louis, professor of the 'cello at Prague. B. 1825 in Hamburg.

Gong, a Chinese instrument, made of bronze.

Goss, Sir John, Mus. Doc., an English composer of melodious and well written church music. Born 1800. Died May 10, 1880.

Gossec, François Joseph, a French composer of operas and the originator of symphonies for orchestra. A very celebrated musician in his day, and still held in honor in France. B. 1735. D. 1829.

Gotterdämmerung (got'-er-dām'-er-üng), "The Twilight or Morning of the Gods." The fourth and last piece in R. Wagner's "Ring des Nibelungen." 1876.

Gottschalk, Louis Moreau, a distinguished American pianist. Born in 1829, at New Orleans, a pupil of Ch. Halle and Chopin at Paris in 1846. He made brilliant concert tours through Europe in 1847; in 1853 and after he played in all parts of the United States, Central America and South America. He died in Rio de Janeiro in 1869, where he occupied an important artistic position. Gottschalk was of a semi-Spanish nature, loved the passionate and effective, and as a composer is genuinely melodious and original, though rarely deep or very tender.

Gottschalg, Alexander Wilhelm, a German organist, arranger, and *litterateur*, born 1827, at Mechelroda, near Weimar.

Goudimel, Claude (goo'-dĕ-mĕl), a celebrated French composer and teacher. Born in the early part of the 16th century, supposed to have been a teacher of Palestrina. Author of church music, etc. Was killed at the massacre of St. Bartholomew, 1572.

Gounod, Chas. (goo-nō), the popular composer, was born in Paris, June 17, 1818. His mother was a distinguished pianist. G. was pupil of Halevy, etc. In 1836 he took the "Prix de Rome." In 1852 he became conductor at the Orpheon in Paris, but it was only after a number of failures in other productions that his "Faust" in 1859 placed him in the front rank of living composers. Gounod has resided much in England. As a composer he is learned, ingenious and masterly in orchestration, and his works are on the whole rather sensuous and intoxicating than inspiring. His songs are extremely and deservedly popular.

Gow, Neil, a Scotch composer, born in 1727. Died 1807.

Graben-Hoffmann, Gustav (grăb'-ben), a German song-composer and teacher of singing at Dresden. Born 1820 at Bonn.

Grace Notes, the English name for ornaments in singing, or in melody in general, such as appoggiaturas, after-notes, etc. 2. A small note.

Gradual, a short anthem sung at High Mass, between the Epistle and the Gospel for the day. Also used by French composers as title for organ pieces.

Gradual, The Roman, a volume of Ritual music, containing the plain song melodies for use throughout the year.

Gradus ad Parnassum, the title of two eminently instructive works in music. 1. Fux's treatise on counterpoint and fugue, 1725. 2. Clementi's 100 exercises in all styles of piano-forte playing. 1784. (See Etudes.)

Grammar of Music, the laws of musical speech. Embracing Tonality, Harmony, Counterpoint, Fugue, Form and Orchestration, or the entire art of musical composition. This mass of material has never yet been thoroughly systematized and set in order.

Grand Piano, the long piano-forte, with three legs, and keyboard at the large end. Its merits are longer bass strings and consequently more pervading tone, larger sounding-board, more powerful action, and greater carrying power of tone.

Grand Concert, properly a concert in which an orchestra plays the accompaniment. First so called in 1777.

Grand Opera, opera in which all the dialogue is carried on in recitative.

Grand Prix de Rome, a prize offered by the Paris "Academie of Fine Arts," entitling the successful contestant to a pension for studying at Rome.

Grandioso (Ital. grān-dī-ō'-zō). Grandly; in a dignified manner.

Graun, Heinrich, born 1701, died at Berlin, 1759. Author of many operas and other works, chief of which are his "Te Deum," and "Der Tod Jesu," a Passions cantata. G. was a fine contrapuntist, and a good harmonist.

Grave (Ital. grā'-vĕ), grave. A slow and solemn movement. A low pitch.

Gravita (Ital. grā'-vĕ-tă). Gravity; majesty.

Grazia (Ital. grād'-zē-ă). Grace; elegance.

Grazioso (Ital. grād-zē-ō'-zō). Gracefully.

Greatorex, H. W., an American author of a collection of psalmody. Lived in Boston.

Greatorex, Thomas, an English composer of church music, and organist (1819) of Westminster Abbey, in which he is buried. 1758-1831.

Great Organ. The principal department of the organ, embracing all the most powerful stops, controlled by the hands from the keyboard called "Great." Large churches had formerly two or more organs; a large one, for voluntary playing, in the tower, and a soft one, for accompaniment, in the chancel. This is perhaps the origin of the term as applied to the most powerful part of large organs.

Great Octave. The German name for the notes between 8 ft. C and the B next above (9 notes below middle C).

Greene, Maurice, Mus. Doc., an old English composer of church music. 1696-1755.

Greensleeves, an old English ballad and tune mentioned by Shakspeare (Merry Wives, ii, i; v. 5).

Gregorian Modes, the musical scales set in order by Pope Gregory the Great, A. D. 590.

Gregorian Tones, or tunes, the melodies or Plain Song, for the Roman Ritual, established by Gregory the Great. (590.)

Greek Music, appears to have been chiefly melodic. Its notation is so imperfect that antiquarians entirely disagree in their interpretations of the same melody. It is literally "all Greek to us."

Gretry, André (grā-trē), was an extremely prolific, popular and gifted composer of over 50 operas, many symphonies, etc. Born at Liège 1741. Died at Paris 1813.

Griesbach, John Henry, an English 'cellist teacher, composer of an oratorio, "Belshazzar's Feast," overtures, operettas, etc. Born at Windsor 1798. Was 14 times director of the Philharmonic Society. D. 1875.

Grieg, Edward (grēēg), composer and pianist. Born June 15, 1843, at Bergen, in Norway, is a pleasing and romantic composer of songs, overtures, sonatas for piano solo and piano and violin, a concerto for the same and orchestra, etc. Was educated at Leipsic. Is teacher and conductor at Christiana.

Grisi. Giulia (jool-ee gree-zee), one of the most celebrated operatic singers (soprano). Born at Milan, 1810, made a brilliant debut in 1829, and Bellini wrote his *Adalgisa* in "Norma" for her. From 1834 until 1861 she sang in London and throughout Europe. Was married to Signor Mario, the great tenor, by whom she had three daughters. Died 1869.

• **Grossvatertanz.** "Grandfather's Dance," a curious old German dance, the conventional signal of the end of dancing in German balls.

Group. several short notes connected by their stems. A figure of tones, a motive.

Ground Bass. a set bass, on the repetitions of which, by means of variations, etc., an entire composition is built up. An old device.

Grutzmacher. F. W. L. (grutz'-makh-er), a distinguished German 'cellist, and composer for his instrument. Born at Dresden 1832. Lives at Dresden.

Guarnieri, or Guarnerius (gwā-nā-rē-us), a family of celebrated violin-makers, living in Cremona. They were: Andreas, whose best work was made between 1662 and 1680; Peter, 1670-1717; Antonio, best work 1725-1745; Joseph *del Gesù* (so called from the letters I. H. S. on his tickets).

Guglielmi, Pietro, a favorite Italian composer, 1727-1804. His son *Pietro* was also a popular composer of operas, etc. 1763-1817.

Guillaume Tell (gweel-yōm tēl), "William Tell." Opera in 4 acts. Rossini's 34th and last. 1829.

Gullmant, Alexander (geel-mān), a distinguished French organ virtuoso and composer, son of an organist, born at Boulogne, March 12, 1837. Organist of the church of the Trinity at Paris.

Guitar. a well known stringed instrument of very limited musical resources, but vastly romantic associations. Strung with six strings, tuned E A D G B G. Practical only for vocal accompaniment, and in very limited range of harmony.

Gung'l. Joseph, a favorite dance composer of the present time, born 1810 in Hungary. He has a celebrated orchestra in Berlin. Visited America in 1848.

Gruppetto (Ital. groo-pōt' tō). Literally "a little group," i. e., a turn.

Guida (Ital. gwee-dü). A guide or direct, an obsolete mark.

H (hü), the German name for B natural. Their B is our B flat. The key having five sharps.

Habeneek, Francoise Antoine, a French violinist, conductor, and professor of the violin at the Conservatoire, etc. H. was the first to introduce Beethoven's symphonies in France. B. 1781. Died 1849.

Haberbier. Ernst (hüb'-ér-beer), a distinguished German virtuoso pianist, was born at Königsberg, Oct. 5, 1813, the son of an organist. Made concert tours in Europe in 1830-'52, and in 1866 was living as director of music at Bergen in Norway. Died March, 1865. H. was remarkable for his brilliant "interlocking" passages.

Halevy. Jacques F. E. (jäk häl-öv-é), a Jew, whose real name was Levi. Born in Paris, 1799. Studied with distinction at the Conservatoire, and by 1823 became a prominent composer of operas in Paris. His greatest was "Le Juive" (1835). Died 1862.

Half Beat, a name applied to the second half of a time-pulse.

Half Note. an open note with stem, formerly called minim.

Half Step, the interval produced by two successive keys on the piano-forte. This term is indefinite, and stands for any kind of a semitone, whether diatonic or chromatic. Varies from 24 : 25 to 16 : 15.

Half Shift, a position of the hand in violin playing between open and first shift.

Halle, Chas. (häl-ä'), the celebrated classical pianist, born April 11, 1819, at Hagen. Studied with Rink at Darmstadt, and later with Cherubini, Chopin, Liszt, etc., at Paris. Settled in London in 1849, since which he has played in public every season, and is a leading teacher of piano. Hallé has played in public the entire 33 sonatas of Beethoven, twice in two successive seasons.

Händel, Geo. Friedrich (hēn'-dēl). See Historical Sketches. Born 1685. Died 1759.

Hand Guide, a mechanical contrivance affixed to the piano-forte, designed to facilitate the acquisition of correct position and movements of the hand and wrist. The least objectionable is Bührer's.

Handel and Haydn Society, a celebrated vocal society of mixed voices, at Boston, which has been one of the most important influences in the elevation of American musical taste. Founded 1815. Still active.

Hamlet, Grand opera in 5 acts. By Ambroise Thomas. 1868.

Hammer, that part of the piano action which strikes the strings for the purpose of producing vibrations. Hammers are now made of light wood, covered with felt made from the finest wool. The felt is put on by hydraulic pressure.

Hammer Clavier, the piano-forte.

Hanover Square Rooms, a celebrated concert hall in London, opened in 1775, variously remodelled, and finally sold for a club house 1875.

Hamerik. Asger (äss-ger häm'-är-eek), a distinguished Danish composer, born April 8, 1843, at Copenhagen. Was educated in Germany and England, and composed operas, of which he wrote both words and music himself. In 1872 he became Musical Director of the Peabody Institute in Baltimore, Md. Several of H.'s compositions for orchestra have been played with great favor by Theo. Thomas.

Hanslick, Eduard, a prominent pianist, and a discriminating and celebrated critic and writer on music in the Vienna "Freie Presse." Born Sept. 11, 1825, at Prague, was a pupil of Tomaschek, and educated in law at the University of Vienna. Attracted attention as a critic as early as 1848. In 1859 and after, he has given several courses of lectures on the History of Music.

Harmonica, a musical instrument the tones of which are produced by vibrations of circular glass plates strung on a horizontal spindle, revolved by means of a treadle. The lower edges of the plates dip in a trough of water. The tones were obtained by rubbing the plates with the tips of the fingers. The tone was delicate and pleasant, but had little artistic value.

2. This name is now given to a set of glass rods or bars strung on tapes and struck by hammers.

Harmonics. the overtones which form part of complex tones. Supposing C to be the fundamental, the harmonics would be as shown in the following table:

Fundamental.											
Octave.											
2	3	4	5	6	7	8	9	10			
C	C	G	C	E	G	B \flat	C	D	E		

2. The soft, flute-like tones obtained from a vibrating string, by lightly touching it with the finger at proper points of division.

Harmonic Flute, a flute stop in the organ, over-blown so as to speak the octave above its normal pitch, thus acquiring a clear and ringing quality. Of metal or wood, the latter called "traverse flute."

Harmonic Stops, organ stops not of the foundation pitch; such as octave, twelfth, fifteenth, mixture, etc.

Harmonic Musik (Ger. här-mö-nie' moon-zeek'). The wind instruments in the orchestra.

Harmonic Progression, movement from one chord to another.

Harmonium, a reed instrument of the seraphine family, in which the vibrations are occasioned by wind forced out from the bellows through the reeds; whereas in reed organs the wind is sucked in through the reeds. Invented by Alexandre Debain in 1840.

Harmony. the legitimate association or combination of sounds. The theory of H. involves the formation and permutations of chords, and their proper connection and movement according to the principles of tonality. Usually acquired by much practice in writing after "figured bass."

Harmonic Sequence. a sequence or successive repetitions of a harmonic figure; e.g., the chords of C G, A E, F C, etc., a sequence of descending fourths.

Harmonic Figure, a determinate succession of fundamentals or inversions in harmony; e.g., let the figure be of two chords, the second fundamental ascending a fourth. The bass then is C F, or D G, or E A, or F B \flat .

Harniston, J. W., a popular composer of salon music.

Harold en Italie, the 4th of Berlioz's 5 symphonies, op. 16, 1834. A descriptive work in four movements. 1. Harold at the Mountains. 2. March of the Pilgrims and Evening Prayer. 3. Serenade: 4. Orgie de Brigands.

Harp, one of the oldest instruments, representations of which occur in the decorations of tombs at Thebes, supposed to date from about the time of Joseph. The simple harp produces the tones of the diatonic scale only. Double action harps afford sharps and double sharps by the action of pedals moving pins on revolving disks in such a way as to shorten the string and raise the tone. Each pedal sharpens all the notes of the same name throughout the compass of the instrument. This action was invented by Sebastian Erard. The harp is tuned to the key of C \flat .

Harper, a celebrated family of English trumpet-ers, of whom the elder, Thomas, was born 1787, and was the greatest trumpeter in England from 1806 to his death in 1853. His son Thomas succeeded him in all his positions. The elder Harper played a slide trumpet, and produced a pure, brilliant, even tone.

Harpsichord, the predecessor of the grand piano. Had from 4 to 5½ octaves. The wires were made to vibrate by means of plectra or quills acting on the strings by friction instead of percussion, as in the piano-forte. Invented as early as 1600. Gave place to the piano-forte about the beginning of the pre-sent century.

Haertel, Benno, a talented German musician, and teacher of theory in Joachim's Royal Academy of Music at Berlin. B. 1846.

Hartmann, Freidrich, a noted song composer and director. Born 1803.

Hartmann, Johann Peter Emil, a distinguished Danish piano-forte, vocal, orchestral and operatic composer, born at Copenhagen 1805. Lives at Copenhagen.

Harvard Musical Association, The, in Boston, a society designed to promote musical culture by giving classical concerts, etc., in Boston and Cambridge. Organized 1837, largely through the efforts of Mr. John S. Dwight, who is still secretary (1880).

Haslinger, a distinguished firm of music publishers at Vienna, founded 1826. One of the original publishers of Beethoven's works.

Hasse, Johann Adolph (häs -sä), for a third of the 18th century one of the most popular dramatic composers in Europe. Born 1699 at Bergedorf, Hamburg, where his father was schoolmaster and organist. In 1724 became pupil of Porpora at Naples, and afterwards of Alessandro Scarlatti. Began his career as opera composer at Naples. In 1731 he went to Dresden, where he lived as kapellmeister until 1760. Died in Venice 1783. He wrote more than 100 operas, besides masses, cantatas, psalms, symphonies, and a host of smaller works. He was a great singer and a fine pianist, and had an inexhaustible flow of pleasing melody.

Hasse, Faustina Bordoni, wife of the foregoing, a great operatic singer, noted for the beauty of her voice, her exquisite method, pleasing manners and amiability. 1700-1783.

Hatton, John Liphott, born in Liverpool 1809, is one of the foremost composers in Eng-land at the present time. Has composed music for several of Shakespeare's plays, an-thems, part-songs, operas, and last the sacred drama "Hezekiah," produced at the Crystal Palace in 1877. Hatton is a fine accompanist, and visited this country in that capacity in 1848, and again with Mapleson in 1867.

Hauk, Minnie (hawk, or howk), born in New York to a German father in 1852. Made her debut as *Amina* in *Sonnambula* in 1868. From 1869, she sang for several years in Vien-na, Berlin, Paris and Brussels in a large range of parts. Revisited America with Mapleson in 1870. Her voice is a mezzo soprano of great force and richness.

Haupt (Ger. howpt). The head or chief.

Haupt, Karl August (howpt), one of the most distinguished German organ virtuosos of the present time, was born in 1810 at Cunau. Studied at Berlin with A. W. Bach and Dehn, and appeared in public in 1831. Has made many concert tours to France and England, and throughout Germany, and for many years has occupied a commanding position in Berlin as organist and teacher of organ and theory. Among his American pupils are Prof. John K. Paine, of Harvard, Mr. H. C. Eddy, of Chicago, and Samuel P. Warren, of New York.

Hauptmann, Moritz (howpt-män), the great theorist, was born in 1792 at Dresden. Studied the violin, on which he distinguished himself, and was from 1812 to 1818 a violinist at Dresden, and again from 1822 at Kassel, where also he taught theory, and had among his pupils Ferd. David, Curschmann, Norbert Burgmüller, Kiel, etc. In 1842 he became cantor of the St. Thomas school and church, in Leipsic, and teacher in the Conservatory, where he maintained his rank as one of the greatest theorists of his time. Died 1868. He was a fine composer of songs, motettes and church works. He laid great stress upon two æsthetic requirements, unity of idea and symmetry of form.

Hauptwerk (Ger. howpt'-värk). The Great Organ.

Hautbois (Fr. hō-bwā). The oboe.

Hautboy (Eng.) The oboe.

Hawkins, Sir John, born 1719, was educated for a lawyer, but being fond of music wrote words for cantatas, etc., and finally his General History of the Science and Practice of Music, in 5 vols., 1776. This has been reprinted by the Novello's. H. was one of the executors of Dr. Johnson's will. Died 1789, and was buried in Westminster Abbey.

Haydn, Francis Joseph (hī-dn), father of the string quartette and symphony, was born near Vienna 1732. Died 1809. See Historical Sketches, p. 157.

Haydn, Michael, younger brother of the preceding, was a fine musician, and a successful composer, although his fame has been too much over-shadowed by his greater brother. Born 1737. Died 1806.

Hayes, Catherine, a very popular Irish soprano, born in 1825. Died 1861.

Head Voice, the falsetto register, which in men has more or less the quality of the female voice, and in women a flute-like quality.

H dur (Ger. hū dūr) the key of B major.

Hebrides, The. One of the names of Mendelssohn's concert overture in B min. op. 26. Called in Germany "Fingals Höhle," and "Die einsame Insel." 1831 or 1832.

Hestig (Ger. hōf'tlg), vehement, boisterous.

Heiter (Ger. hī-tēr), serene, bright.

Heiss (Ger. hīs), hot, ardent.

Heimkehr aus der Fremde, German name of Mendelssohn's operetta, "The Son and Stranger."

Heller, Stephen, the universally known and elegant composer of études and salon pieces for piano, is an accomplished pianist. He was born May 15, 1815, at Pesth. Since 1838 he

has resided in Paris, rarely playing in public, but highly esteemed as teacher and composer. His studies op. 45, 46 and 47, as well as the older set op. 16, have been in universal use among piano students, and for elegance and refinement of diction they are not equalled by other works of similar difficulty. They are, however, open to the pedagogic objection of being extremely unprogressive, easy and difficult ones strangely alternating.

Helmesberger, Joseph, a member of a distinguished musical family in Vienna, was born in 1828, appointed violin professor and director of the Conservatory at the early age of 24. In 1860 he was appointed first violin at the Imperial opera, etc. He leads quartette parties every season. His playing is noted for grace, poetic quality, refinement, and brilliancy.

Helmholtz, Hermann L. F., the celebrated investigator of sound, and the physiology of music, was born at Potsdam, 1821. Is professor in the Berlin University. His great work, "Tone Sensations," is now translated into English.

Helmore, Rev. Thomas, an English clergyman, author of several works in church music devoted mainly to the restoration of the Plain Song. B. 1811. Educated at Oxford.

Henkel, —, a prolific composer of organ and church pieces, was born at Fulda, 1780. D. 1851. His son, *Geo. Andreas*, was born 1805, and was also a prolific composer. D. 1871. A younger brother, *Heinrich*, b. 1822, is a distinguished organist, and in 1844 was elected organist of St. Eustache, in Paris. Lives at Frankfort-on-the-Maine.

Hensche, George, born Feb. 18, 1850, was first a pianist, but at present the leading baritone singer in England. Is also a prolific and talented composer.

Hensel, Fanny Cecile, an elder sister of Mendelssohn, was born 1805. Was a fine player and a good musician. Died 1847.

Henselt, Adolph, one of the most distinguished virtuoso pianists of the present day, but so nervous that he rarely plays in public, was born May 12, 1814, in Bavaria, and since 1838 resident in St. Petersburg. H. was a pupil of Hummel, but is distinctly a virtuoso of the modern school. H. is a fine musician, and a very successful teacher. As a composer he has decided originality and poetic value, though perhaps not such as will rank him permanently with the highest. His piano-forte concerto is regarded as one of the most difficult ever written.

Heptachord, a scale or system of seven sounds.

Herculanum, opera in 4 acts, by Felic. David, 1859.

Hercules, a musical drama or oratorio, by Handel, 1744.

Herold, Louis Joseph Ferdinand, one of the most gifted of the French opera composers, was born at Paris 1791, the son of a pianist. His earliest success was in 1813, but he composed a large number of operas before he achieved a cosmopolitan success in "Zampa" in 1831. H. died young, just at the maturity of his powers, in 1833, aged 42.

Herrmann, Gottfried, a many-sided German musician and connoisseur, born 1781 at Sonderhausen, educated by his father, a violoncellist, and afterwards with Spohr, Aloys Schmitt, etc. Since 1839 he has occupied a very high position as conductor, opera composer, and teacher of singing, not only at Sonderhausen and Lübeck, but at many festivals, etc.

Herschel, Frederick William (Sir William Herschel), the great astronomer, was born at Hanover in 1731, and at the age of 12 was placed in the orchestra as oboist. He came to England with the regiment about 1757, and was stationed at Durham. He soon became organist at Halifax, and afterwards at Bath. While living here he turned his attention to astronomy, and pursued his studies in the intervals of his professional duties for many years. In 1781 his discovery of the planet Uranus by means of the great telescope which he had built, procured his appointment of private astronomer to the king, and a pension of £500, whereupon he abandoned the musical profession. D. 1822.

Hertz, Michael (milk-*di* Märis), piano virtuoso and composer, is one of the most talented young musicians in Germany. Was educated at Leipzig, and at present teaches at Berlin. Born 1844 at Warsaw.

Horn, Henri, a much admired composer and pianist, was born in 1806 at Vienna, and learned music of his father. In 1816 he was entered at the Paris Conservatoire and two years later began to compose. His concert tours from 1831 to 1834 were made chiefly in Germany and France. In the latter year he came to England, and in 1846 to 1850 to the United States and South America. In 1851 he was back in Paris and professor at the Conservatoire, which he relinquished in 1874. He set up a piano factory of his own in 1853, and his instruments hold high rank. As a composer he has always written in the mode of the day.

Hesse, Adolph (hef-*uh*), a great organist and elegant composer for the organ, as well as in all other forms of music. He was born at Breslau, Aug. 30, 1809, and in 1831 became organist there. He made concert tours to Paris, England and throughout Germany. Died August 3, 1863.

Hexachord, a scale of six sounds, having a semi-tone between the third and fourth, and major seconds elsewhere. 2. A lyre of six strings.

Hexameron, a set of six pieces, or songs. This name is given to Liszt's Variations on "I Puritani," for two pianos.

Hidden Fifth, fifth produced by the progression of two voices to a perfect fifth through similar motion.

High Mass, a mass sung with full ceremonial.

Highland Fling, a step in dancing peculiar to the Scotch Highlands. Also the dance itself. The music to which it is danced is the "Highland Fling."

Hiller, Ferdinand, one of the most eminent living German composers and musicians, was born of Jewish parents at Frankfurt-on-the-Main, Oct. 24, 1811. He studied the piano, violin, and composition, partly with Stummel at Vienna. From 1830 to 1835 he lived at Paris, composing and teaching, and was inti-

mate with Rossini, Chopin, Liszt, Meyerbeer, Berlioz, Nourrit, Heine, etc. He was the first to play Beethoven's E flat concerto in Paris. After living some time at Leipzig and Dresden, he organized the Conservatory at Cologne, where he has resided ever since. His most distinguished pupil is Max Bruch. Hiller writes in a classical style, and has published 183 works, of almost every kind, chief of them being his "Destruction of Jerusalem," "Spring Symphony," and Piano concerto in F sharp. Hiller is a polished and genial man, who has never lacked friends.

Hiller, Johann Adam, a very active, productive, and influential German musician, was born at Wendisch-Oesig, in Prussia, 1784, and lived independently at Leipzig, actively employed in promoting public concerts. As a composer he is credited with having enlarged the scope of the *Lied*. Died 1849.

Himmel, Fred Heinrich, a melodious, but unimaginative composer, born 1765, died 1814.

Hodges, Dr. Edward, an English musician and organist, was born at Bristol, 1796, and was organist of Clifton church. In 1818 he came to New York and became organist of St. John's, and in 1846 at Trinity. Returned to England 1863. Died 1867. His daughter, *Faustina Hause Hodges*, is an organist, as is also his son, Rev. J. S. Hodges.

Hoffmann, a celebrated name in literature and music in Germany. Among the chief composers by this name were, *Armin Thaddeus Hoffmann*, a highly original composer and *literateur*, as well as jurist, b. 1776, d. 1822. He was an extremely clever but fantastic newspaper writer, and many of his poems have been translated, one by Carlyle. He wrote also 12 operas, a requiem, two symphonies, etc. *Karl Julius Hoffmann*, b. 1801 at Künzelsau, lives at Lobstädt, and is author of "History of Musicians in Silesia from 1765 to 1830," also of several other musical histories, as well as very many compositions, songs, chorales, piano pieces, concertos for different instruments, an operetta, etc. *Johann George Hoffmann*, an organist and founder of musical theory, born 1790, died 1860. Composer of many church cantatas, 200 serenades, concertos, etc. *Ludwig Hoffmann*, a clever composer, b. at Berlin, 1829, where he lives as teacher of singing, conductor, etc. *Heinrich Adolf Hoffmann*, violin virtuoso and conductor, 1770-1849. His brother, *Philip Karl Hoffmann*, was a pianist and prolific composer, 1790-1860.

Hofmann, Heinrich (hef-*uh*), a talented and progressive composer of the present time. Born Jan. 13, 1842, in Berlin, where he studied piano and composition with Kullak, Dehn, and Weller, and still resides. Is the composer of operas, symphonies, songs, and especially a number of very successful cantatas for chorus and orchestra. "The Faerie of the Fair Melusine," "Cinderella," "Lovelet," etc., which have been extremely successful. Hofmann is a pleasing composer, and a good colorist with orchestra.

Hoffmann, Richard, a distinguished piano-forte virtuoso, teacher and composer in New York. Born in Manchester, England, May 29, 1811. Came to New York in 1846 or 1847, where he has since held high rank as teacher and pianist.

Hoffmann, Edward, brother of the preceding, a popular writer of light salon pieces.

Hohlnote (Ger. *höhl-fö'-tö*), hollow-toned flute. An organ stop producing a thick and hollow flute-tone. Usually of 8 ft.

Hohnstock, Karl, a distinguished pianist, violinist, and musician, of Philadelphia. Born 1828 at Brunswick. Came to Philadelphia in 1848.

Holden, Oliver, one of the original American psalmodyists, a carpenter by trade. Published his "American Harmony" about 1790. Died at Charlestown, 1831.

Holmes, Alfred, a talented composer and fine violinist. Born at London 1837. Died 1876. His principal works were his symphonies, "Robin Hood" and the "The Siege of Paris."

Home Sweet Home. This melody occurs in Bishop's opera of "Clari," 1823. It is designated as a "Sicilian Air," but is very possibly Bishop's own.

Homophony, the same in sound. Equivalent to *unison*, and opposed to Polyphony, or manifold sound. Now commonly applied to music in which the parts all move together, instead of imitations, etc., as in polyphonic style.

Hook E. & G. G., and Hastings, a firm of organ builders, established in Boston about 1835, and for the last twenty years occupying the foremost place among American builders. Their work is remarkable for sweetness and purity of voicing.

Hopkins, Edward John, an English organist and composer of church music, born at Westminster 1818. Died at Ventnor 1873.

Hopkins, E. Jerome, an indefatigable teacher of chorus singing, and eccentric pianist and organist in New York son of the late Bishop Hopkins, of Vermont. He publishes "The Orpheonist," a curious musical periodical.

Horn, **French Horn**, one of the most characteristic and important brass instruments in the orchestra. Is composed of a tube 17 feet in length, rolled into a spiral form. Modern instruments are furnished with valves on the same plan as those of the cornet, and cranks for the purpose of changing the pitch of the whole tube. The tone of the horn is peculiarly soft and pure. It is an extremely difficult instrument to learn to play, and the instruction books are said by players to be incorrect.

Horneman. Johann Ole Emil, a Danish composer, b. 1809, d. 1870, at Copenhagen.

Horneman, a young German composer, educated at Leipsic, well known by his pretty overture to "Aladdin." Born about 1850.

Hornpipe, an English dance in common time, rather quick.

Horsley, William, Mus. Doc., an English organist, and glee and church composer. Born 1774, died 1858.

Huebald (hük' báld), a monk of St. Amand, in Flanders, born about 840, died 912, aged 92. The author of the earliest treatise on harmony which has come down to us. Owing to the imperfect notation he employs, there is some doubt as to the real intention of his music. But on the whole it sounds to us greatly crude. It consists of parallel 4ths and 5ths.

Huguenots, Les. Opera in 5 acts, by Meyerbeer. 1836.

Hullah, John, LL.D., a distinguished teacher of singing and musical educator in England. Born at Worcester 1812. Came early to London, where he has lived ever since. In 1838, after composing several small operas, Mr. Hullah turned his attention to the popular instruction in vocal music in which he has ever since been engaged. Hullah advocates the "fixed Do," as distinguished from the "movable Do" of the Tonic Sol-Fa schools. He is the author of many text-books of music, lecturer and professor of vocal music in Queen's College, London, and Inspector of Training Schools for the United Kingdom. His lectures on Musical History are very interesting. (2 vols.)

Humor (Ger. *hü-mor*). Whim; fancy.

Humoreske (Ger. *hü-mör-ës'-kë*). A title adopted by Schumann for his piano-forte piece, op. 20.

Humphry, Pelham, an English composer of anthems, songs, etc. B. 1647. D. 1674.

Hummel (hüm'-mél), J. N., a celebrated pianist, and an elegant and in some sense, classical composer for the piano, was the son of a musician, and born at Presburg, 1778. About 1786 he became an inmate of Mozart's house, and for two years enjoyed his instruction. He traveled several years as a concert pianist, studied composition at Vienna with Albrechtsberger, was from 1804 to 1811 Capellmeister to Prince Esterhazy in Haydn's place, and afterwards lived at Weimar, with frequent journeys to Russia, France, England, etc. Died at Weimar, 1837. He wrote 3 operas, 2 masses, much piano music, etc. He had good musicianship, elegance of style, but little force and concentration. As a pianist he was for some time the rival of Moscheles at Vienna.

Hunten, François (hoon'-tén), a French pianist and composer, author of many light pieces for piano, studies, etc. B. about 1810.

Hurdy-gurdy, an obsolescent instrument, somewhat resembling a viola or large violin. The strings are made to vibrate by means of the friction of a wooden wheel let into the belly, just above the tail-piece, and revolved by means of a crank. Two of the four strings are used for melody strings, or chanters, and are stopped by means of keys on the finger-board. The other two are drones and sound continuously when the instrument is played. It is essentially a peasant's instrument.

Hutchinson Family, a family of natural singers, born in Milford, New Hampshire. Four of the brothers, born from 1816 to 1828, were very noted as temperance and anti-slavery singers throughout the Northern States and England from 1846 to 1858. Later they were broken up, and are now represented by John and his family, and Asa and his family. They had musical voices and sang simply.

Hymn, a song of praise to Deity. A lyrical poem for singing in church.

Hymn of Praise, The, a cantata by Mendelssohn, in 1840.

Hyper (Gr. *hi-pér*). Above.

Iambus, a poetical and musical foot, consisting of one short and one long syllable.

Idea, a theme or subject.

Ideal, that which is expressive of the idea. See Part IV

Idomeneo Re di Creta (ee-doo-mahn'-ah-oh rā-dee kree-tah). "Idomeneo, King of Crete," opera seria in 3 acts, by Mozart. 1781.

Idyl, (i'-dil), or **Idylle** (Fr. ee-dil'), a short poem in pastoral style; an eclogue.

Il (Ital. eel.) the.

In (Ger. in dem), in the.

Imagination, the faculty of forming lively images within one's mind, of scenes, histories, sounds, plays. It is the same as *Phantasic*.

Imboecatura (Ital. eem-bōk-kū-too-rū). The mouthpiece of a wind instrument.

Imbroglio (Ital. eem-brōl-yō), confusion, want of distinct ideas.

Imitation, the repetition of a melodic figure or motive called *antecedent*, previously appearing in another voice. Imitation takes place "in the unison," i.e., at the same pitch, in the second, third, fourth, etc., above or below. *Strict imitation* is an exact repetition of the antecedent; *Free imitation* an approximate imitation, one or more of the intervals being enlarged or diminished.

Immer (Ger. Im'-mēr). Always, ever.

Imperfect, less than perfect. Applied to intervals to denote that they are too small.

Imperfect Consonances, the major and minor thirds and sixths, as well as their compounds with octaves.

Imperfect Cadence, a full cadence in which the soprano ends on the third of the chord.

Impeto (Ital. eem-pē-tō). Impetuosity, vehemence.

Impetuoso (Ital. eem-pā-too-ō-zō). Impetuously, vehemently.

Impresario (Ital. eem-prō-zā'-rē-ō). A manager of operas or concerts.

Impromptu (Fr. āhn-prōmp'-too). An extemporeaneous production. A light and spontaneous composition.

Improperia (Lat.) The Reproaches. A series of antiphons and responses used in the solemn service of the morning of Good Friday.

Improvvisare (Ital. īm-prō-vē-zā'-rē). To improvise.

Improviseur (Fr. āhn-prō-vē-zā-tūr'). An improviser.

Improvissatore (Ital. eem-prō-vē-sā-tō-rē). One who sings or declaims in verse or music extemporaneously.

Improvisation, the act of singing, playing, or composing music without previous preparation. The composition so produced.

In alt. tones above the F of the 5th line of the treble staff.

In altissimo (Ital. īl-tees'-sē-mō). The octave above the preceding.

Incalzando (Ital. een-kāl-zān'-dō). Somewhat quicker (than the preceding part).

Incarnatum est (Lat. In-kār-nā-toos ēst), "and was born." A part of the *Credo*, usually set to slow music.

Indeciso (Ital. een-dō-tshee'-zō). Undecided, wavering; with unsteady time.

Index, the old name for "direct," which see.

Indifferente (Ital. een-dif-fē-rān'-tē). Coldly, indifferently.

Infinite Canon, also called *Endless Canon*. A canon without proper ending, each part leading back to the beginning, like a *round*.

Inflection, any change of pitch or modification of the tone of the voice.

Infra (Lat. In'-fā). Beneath.

Inhalt (Ger. īn-hält). Content; meaning.

Innig (Ger. In'-nīg). Cordial, fervent, sincere, devout. Used by Beethoven and Schumann in the last senses.

Innocemente (Ital. een-nō-tshān-tī-mān'-tē). Innocently; in a simple and artless style.

In Partita (Ital. pār-tee'-tā). In score. See "Score."

In Questa Tomba (Ital. een kwēs-tā tōm'-bā), "In this Tomb." A celebrated contralto song of Beethoven's. 1808. Also effective for bass. Much sung by Mr. M. W. Whitney.

Inquieto (Ital. een-kwē-ā'-tō). Restless, uneasy.

Instante (Ital. eem-stān'-tē). Instantly.

Instantemente (Ital. eem-stān-tē-mān'-tē). Vehemently, urgently.

Institute, Prix de l' (pree dū īn-stī-tüt), "Prize of the Institute." A prize founded by Napoleon III in 1859, of 20,000 francs, awarded biennially to the member of the Institute most deserving of it. It has once been taken by a musician, Felicien David, in 1867.

Institute, any body or society established under law for a particular purpose.

Institute Nationale, a great national institution in France, established by the Directory in 1795. It consists of 5 Departments: 1, Académie Française. 2, Inscriptions et Belles-Lettres. 3, Sciences. 4, Beaux Arts. 5, Sciences Morales et Politiques.

Instrument, in general a tool. In music an apparatus for producing musical sounds. Orchestral instruments consist of the strings, violin family; the *wind* (wood), flutes, oboes, clarinettes, and bassoons, and (brass), horns, trumpets, trombones, ophicleid, tuba, etc., *percussion*, drums, triangle, cymball, tambourine, etc. All wind instruments are regarded as descended from the pipe, and all stringed instruments from the lyre.

Instrumentation, the art of writing for orchestra. Berlioz has a book on the subject. See also the 2nd Vol. of J. C. Lobe's *Kompositionslchre*. Also a primer of the Novello series.

Intendente (Ital. een-tēn-dān'-tē). Director, conductor.

In Tempo (Ital. īm'-pō), in time, i.e. resuming the proper movement after a ritard.

Interlude, a short passage played between the stanzas of a song or hymn. Also a light play introduced between the acts of a drama.

✓ Intermezzo (Ital. *een-tér-mátsō*). An interlude, or intermediate piece between two others. An interlude, a name frequently employed by Schumann to designate short and not very important pieces. An *I.* was originally of a light and pleasing character.

Interval. difference of pitch between tones. Intervals are named from the number of degrees of the scale they include. A *second* is the interval between any tone of the scale and the next above or below. A *third* takes to the next tone but one, etc. The representation of an interval is determined by its nature. A second is represented by two notes on adjacent degrees of the staff; a third by two notes on successive lines, or successive spaces, etc. Intervals which sound alike, as the minor third and augmented second, are introduced and resolved differently. Like different words of the same sound, they can not be determined when standing alone, as *nil* and *ale*; *plain* and *plane*; *so* and *sew*; *can* to be able, and *can* a receptacle. The manner of their use explains their meaning, and the true spelling thereupon follows. The principal intervals in perfect intonation are represented by mathematical ratios, those of the tempered scale are not easy to determine, and almost impossible to produce on different instruments twice alike, owing to the difficulty of tuning. (See "Temperament," and "Scale ratios.") The ratios of the principal intervals, beginning with the most consonant, are octave $2:1$; per fifth $3:2$; per fourth $4:3$; maj. third $5:4$; min. third $6:5$; maj. second $8:7$, $9:8$, and $10:9$, according to its place in the scale; min. second $14:13$, $15:14$, $16:15$.

Intervals. Perfect. The unison, octave, 4th and 5th which occur between the tonic and the 4th, 5th, and 8th of the major scale. These are called *perfect* because they have perfect "complements," and because they are the only consonant intervals of those denominations.

Intervals. Major. Seconds, 3ds, 6ths, 7ths, and 9ths, between the tonic of the major scale and the corresponding diatonic tones.

Intervals. Minor. Seconds, 3ds, 6ths, 7ths, and 9ths, a chromatic semi-tone smaller than the major intervals of the same name.

Intervals. Augmented. A chromatic semi-tone larger than major or perfect intervals.

Intervals. Diminished. A chromatic semi-tone smaller than perfect or minor intervals.

✓ Interrupted Cadence, called also evaded cadence, a cadence that is interrupted by the unexpected entrance of some other chord (usually the sixth degree) where the tonic was expected.

Intonare (Ital. *een-tō-nārē*). To pitch the voice; to sound the key note; to intone.

Intrada (Ital. *een-trā-dā*). An introduction.

Intrepido (Ital. *een-trā-pō-dō*). Intrepid, bold.

Introduction, a short preparatory movement.

✓ Intonation, the pitch. Also the introductory notes of the Plain Song where the precentor is hunting for the key.

Introit (In-trō-it, or Fr. *āhn-trwā*). Entrance, a hymn or anthem sung while the priest enters within the rails at the communion

stile, *ā illi, à armi, à cru, à rudi, à ice, à illi, à odd, à off, à off, à dove, à moon, à lute, à out, à F., sound*

table, or at the opening of the service. Anciently sung while the faithful were entering the church.

Invention. a name given by J. S. Bach to certain small piano-forte pieces in two and three parts.

Inversion, a turning upside down. In *harmony* the change from an interval to its complement. Also the substitution of the 3rd, 5th, or 7th of a chord as bass, instead of the root, the natural bass. In *counterpoint* the interchange of voices, the higher becoming the lower, and *vice versa*, at some pre-contrived interval, which may be the octave, ninth, tenth, or twelfth. In *melody* the repetition of a motive or phrase, with its ups and downs reversed. In the inversion of a chord, the "combination tone" remains unchanged, hence the identity of the chord is unaffected by it.

Ionic Key { One of the church keys, having the tones C D E F G A B C, being in fact our major scale.

Ipermestra, an opera libretto, by Metastasio, which has had 18 composers. Among them Sarti, Jommelli, Hasse and Gluck.

Iphigenie en Aulide, "Iphigenia in Aulis," tragic opera in 3 acts, by Gluck. 1774.

Iphigenie en Tauride, "Iphigenia in Tauris," tragic opera in 4 acts, by Gluck. 1779.

Irene (i-reen). An English version of Gounod's "Reine de Saba." 1865.

Irlandais (Fr. *eer-lāhn-dā*). An air or dance tune in the Irish style.

Irish Music. is noted chiefly for its sweet and pathetic melody, and for its wild and devil-may-care dance tunes.

Irresoluto (Ital. *ee-rū-zō-loo-tō*). Irresolute, wavering.

Isochronous, in equal time.

Isotonic System, a system of tuning in absolutely equal temperament.

Istesso (Ital. *ees-tā-sō*). The same.

Isouard, Nicolo, a prolific French composer of operas, distinguished by melody and freedom from vulgarity. 1775-1818.

Israel in Egypt, the 5th of Handel's oratories. 1738. This work contains a greater number of bare-faced plagiarisms from other composers than was perhaps ever offered in a great work by a man of genius. It is distinguished, nevertheless, for grandeur and monotony.

Italian Music was formerly noted for its scientific cleverness, and always for its melody and pleasing quality. See Lessons xxxix and xli.

Italiana in Algieri, I., "The Italian in Algiers." Comic opera by Rossini. 1813.

Italian Sixth, a name sometimes given the chord of the augmented sixth and maj. third, as D \flat -F-B.

Ite. Missa Est, "Go! Mass is finished." The dismissal anthem in the Mass.

Jack, an upright piece of wood standing on a key of the harpsichord, bearing on its upper end a transverse piece of crow-quill to twang the string in passing, when the key is pressed by the finger. In the piano the Jack is the upright lever of the action, communicating the motion from the key to the hammer.

Jackson, William, an English violinist, organist and composer. Born at Exeter 1730. Died 1803. Author of several operas and dramatical works, and writings about music.

Jackson, William, an organist and chorus master, whose earliest business was that of a tallow-chandler, and who educated himself, was born at Masham 1816. Was the author of an oratorio "The deliverance of Israel from Babylon," 1845, and several cantatas. Died 1866.

Jackson, Samuel, an organist, composer and arranger of music, and teacher, in New York.

Jadassohn, Salomon, a many-sided composer of the present time, was born at Breslau in 1831, and studied with Hesse, Lüstner, Brosig, and at Leipsic. In 1852 became resident in Leipsic and conductor of the "Euterpe" society. J. is a teacher of harmony, composition and piano in the Conservatorium, and a fruitful composer of piano pieces, songs, symphonies, etc.

Jadin, Louis Emmanuel, a French composer, of Belgian origin, conductor and teacher, who wrote very many patriotic songs, much chamber music, and several operas. Born 1768 at Versailles. Died in Paris 1853.

Jaehn, Friedrich Wilhelm, (written *Jähns*, *yāns*), royal music director at Berlin, was born 1809. He has composed and arranged much for the piano, and is author of an exhaustive thematic catalogue of the works of Carl Maria von Weber.

Jaell, Alfred (*yāl*), a distinguished piano-forte virtuoso, was born at Trieste, Mar. 5, 1832, studied the violin and piano at an early age, and made his first public appearances as pianist at the age of 11. From this time forward his success as a virtuoso was very great. In 1843 he settled in Paris, but left at the time of the revolution in 1847, and soon afterwards came to America. In 1851 and 1852 he played with great success in Boston and New York. Since 1854 he has divided his time between England and the Continent. Jaell is an elegant pianist, with great fluency and neatness of technic, but not much depth. He married a pianist, Miss Trautmann, in 1866.

Jaffe, Moritz (*yäf-fä*), A good violinist and composer, living at Berlin. Born 1835. Author of two operas, a string quartette, etc., and a superior leader of a quartette.

Jahn, Otto (*yān*), the biographer of Mozart, and a distinguished philologist, archaeologist and writer on art and music. Born June 16, 1813, at Kiel. Studied there and at Berlin and Leipsic; took his degree in 1831. Lived at Bonn 1855 to 1860. Died that year at Göttingen. His great work of musical interest is his "W. A. Mozart," 1856-59.

Jahrbücher für Musikalische Wissenschaft, "Yearbooks of Musical Science." Published in 1863 and 1867, containing many valuable papers. (Breitkopf & Härtel, Leipsic.)

Jaleo de Xeres (Spa. *hā-lā-ō dū hā-rēs*). A Spanish national dance, of a quick, light character. Frequently introduced in operas.

Jannotta, — (*yān-nōt'-tā*), the leading Italian teacher of singing in Cincinnati.

Jean de Paris, "John of Paris," comic opera in 2 acts by Boieldieu. 1812.

Jenny Bell, comic opera in 3 acts by Auber, 1853. The scene is laid in England.

Jensen, Adolph (*yēn'-sēn*), one of the most imaginative and pleasing composers of the present time. Born Jan. 12, 1837, at Königsberg. Was a pupil of Ehlert and Marpurg. He has published very many works, songs, piano pieces, etc., in a style somewhat resembling Schumann, but more pleasing and not so deep. His studies for piano, op. 32, are worthy of particular mention as affording an agreeable introduction to Schumann. Died at Baden-Baden, 1879.

Jeptah, Handel's last oratorio. His blindness came on during its composition. 1751. This subject was also set by Bartholemon at Florence in 1776, and Reinthalier about 1855.

Jerusalem, grand opera in 4 acts by Verdi, being a French adaptation of "I Lombardi." Also an oratorio in 3 parts by H. H. Pierson, 1852.

Jeannonda, a grand German opera in 3 acts by Spohr. 1823.

Jeune Henri, Le, opera-comique in 2 acts by Méhul. 1797.

Jeu (Fr. *zhūh*), play. The style of playing an instrument. Also a register in an organ.

Jeux (Fr. *zhūh*, plural of the preceding). Stops.

Jeux d'Anches (Fr. *zhūh d'ānsh*). Reed stops.

Jeu Grande (Fr. *zhūh grān'-dō*). The full organ.

Joachim, Joseph (*yō-äkh'-eem*), the greatest of living violin players, was born at Kittsee, June 28, 1831. He began to play the violin at 5 years of age. In 1843, a boy of 12, already an accomplished player, he went to Leipsic, where his remarkable talent was recognized by all, and he remained with David, and at the same time made thorough studies in literature and musical composition, until 1850, when his career as virtuoso began, and has continued ever since with the greatest distinction and honor. In 1868 he became head of the "High School for Musical Execution" in Berlin, where he has since resided and labored, with the most beneficent results. Joachim is noted for the breadth, grace, tenderness and deep feeling of his playing, as well as for his unapproachable technique, in which respect he is not surpassed by any. He is also a composer of exceptional ability. His greatest work is his "Hungarian Concerto," op. 11.

Joan of Arc, opera in 3 acts, by Halévy, 1837.

Joconde, ou *Les Coureurs d'Aventure*, comic opera in 3 acts, by Isouard, 1814.

John the Baptist, an oratorio in two parts, by Dr. G. A. Macfarren. Produced at the Bristol Festival in 1873.

Jodeln (Ger. *yō'-d'lñ*). A style of singing peculiar to the Tyrolean peasants, the natural voice and the falsetto being used alternately.

Joie (Fr. *zhwā*). Joy, gladness.

Jommelli, Niccold, (*yōm-mēl'-lee*). A distinguished Neapolitan opera composer. Born at Aversa 1714, and thoroughly educated in music, at first at home, and afterwards in Naples. Jommelli made his first appearance as an opera composer in 1737, with great success. The following twenty years were passed at Venice, Vienna, Rome, and again at Naples, where for the most of the time his operas had distinguished success. Died 1774.

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DICTIONARY

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Jones, Sir Wm., the learned orientalist, was author of a treatise on "The Musical Modes of the Hindus," 1784. Born 1746 at London. Died at Calcutta 1794.

Jongleurs (Fr. zhônh-glûr). An old term for the itinerant musicians of the 10th and following centuries.

Joseph and his Brethren, the 8th of Handel's oratorios. 1743.

Joseph, opera comic in 3 acts, by Méhul. 1807.
2. Oratorio in two parts by Dr. G. A. Macfarren. Produced at the Leeds Festival. 1888.

Joshua, the 24th of Handel's oratorios, 1747.
Josquin, Després (yo-keen' dā-pré). One of the greatest masters of the Netherlands school, and the immediate predecessor in musical history of Lassus and Palestrina, was born about the middle of the 15th century, near St. Quentin. He was a prolific composer, and left 19 masses, about 30 secular pieces, 150 motets with sacred words, etc., etc., and a number of church compositions, but nothing is extant.

Jota (Spa. *hō*—*hō*). A Spanish national dance in waltz time. Specimens may be seen in

Jubel-Flöete (Ger. yoo'-bēl fō'-tē). An organ stop of the flute species.
Jubilate Deo (Lat. juu-bē-lē-de'-ō dee'-ō). "O be joyful in the Lord." The first words

Jubilee Overture. The, a celebrated overture in E, op. 59, composed by C. M. von Weber for the festival at Dresden in 1818. It winds up with "God save the King."

Jubilee. The **Fence**. Two monster festsivals by this name were held in Boston 1860 and 1871, under the inspiration and general direction of Mr. F. S. Gilmore. At the last there was an orchestra of 600, a large organ, a chorus of 14,000, and the audience room held about 40,000.

Judas Macæabæus, the 12th of Handel's
Oratorios. Begun July 9, ended Aug. 11.
1746.

Judith, 1. An oratorio by Defesch, 1731. 2. An oratorio by Dr. Arne, 1764. 3. A "Biblical Cantata," by H. Leslie, 1832.

Jmive, La (zhü-eev'). "The Jewess," opera in 5 acts, by Halévy, 1835.

Jullien, Louis Antoine, the famous band-master, and the first to bring a large orchestra to America, was born at Sisteron, April 2, 1818. In 1839 he began his career as a conductor in London, with an orchestra of 60 and a chorus of 80. From time to time he enlarged his resources, employed the greatest solo artists, started a store, leased a theater, and so made much money and rode on the highest wave of popularity, only to be overtaken finally by financial misfortunes. He came to America in 1853, and remained here until 1861. On his return to England he again lost heavily, removed to Paris, and finally died in a lunatic asylum near Paris in 1860. To this enterprising, if somewhat charlatanish, conductor, the English and American public owe important education in the taste for classical music and finished style of performance.

Jungste Gericht. Das. Spohr's first oratorio, 1811. Not the same as his "The Last Judgment."

Jupiter Symphony. The. Mozart's 40th and last symphony, in C (Köchel 551) 1788. The name was applied, perhaps, by J. B. Cramer.

Junct, a term applied to all consonant intervals, and to the strings and pipes that give them.

Imato (Im) 1955-56. Euphorbia marginata

Jungmann, Albert (young-mahn). A good pianist, and an elegant composer of piano pieces. Born 1844 at Langensalza. Lives in Vienna.

Kafka, Johann Nepomuk, pianist and salon composer, was born May 17, 1819, in Bohemia. Studied in Vienna, and since 1840 has produced a constant succession of pleasing compositions for the piano.

Kalkbrenner, Friedrich W. M., was in his day a great virtuoso pianist and a prolific composer. He was born near Berlin in 1803. Studied in Paris at the Conservatoire, where he carried off the honors for his piano playing. He at first settled in London, where he had fine success as a teacher and player, but in 1824 he returned to Paris, where he was received as a partner in the house of Pleyel & Co., piano-makers, and eventually amassed a fortune. His compositions for a time were held in the highest repute, and were so when Chopin went to Paris in 1831, but they are now forgotten. K. was an elegant pianist, but without a large tone or much depth of expression. II. 1849.

Kalliwedel, Johanna Wenzelklaus, a violin player and popular composer, was born at Prague in 1800. He died at Carlsruhe in 1866. Was the author of 9 symphonies, besides a large number of concertos, quartettes, etc., which were melodious and well written, but not of permanent value.

Каммер (Ger. käm-mer), chamber. *Kammer-Musik*, chamber music.

Kanne, Fr. A., a talented German composer and poet, born 1778 in Saxony, who left a number of operas and dramas. Died in Vienna, 1813.

Kapelle (Ger. *klp* pl. *-n*), chapel. A musical establishment, usually orchestral. Formerly applied to the private band of a prince or magnate, but now applied to any orchestra. Thus, at Berlin, the *Konservatorium* has a Kapelle (19 musicians called *Kammermusiker*) forming the regular orchestra of the Grand Opera, with two *Kapellmeisters* (conductors), a *Chefconcertmeister* (leader, or 1st violin),

Kapellmeister (Ger. kap-pel-mis-ter)
Conductor of an orchestra. See above.

Melmer, Reinhard (rein-här'd kēl'mer), an eminent German opera composer of the olden time, born 1737. For 40 years from 1769 he remained at Hamburg, a favorite composer. In one year he wrote 8 operas. He composed his last opera, "Circe," in 1794, and died in 1802.

Keler-Bela (whose real name is Albert von Kéler) was born in Hungary in 1820. In 1845 he began study in Vienna, and in 1854 took command of Gungl's orchestra in Berlin. Presently he returned to Berlin and succeeded to the Leadership of Lanner's orchestra. Has composed many overtures, waltzes, marches, etc., characterized by brilliant style, and showy instrumentation.

Kellogg, Clara Louise, the favorite American soprano, was born in Sumterville, N. C., in 1842. She made her debut as Gilda in Rigoletto in 1861, since which she has been constantly before the public. She is a conscientious artist, has a voice of great compass and purity, and is highly esteemed in England and this country.

Kelly, Michael, an Irish composer of theatrical music. 1764-1826.

Kent Bugle, an improved form of the key bugle. It had a complete chromatic scale from B_b below the treble staff to C above. Superseded by sax-horns and cornets.

Keolanthe, Or the Unearthly Bride, opera in 2 acts by Balfé, 1841.

Keraulophon. (kér-uw'-lö-phón), an organ stop of string tone and 8 ft. pitch.

Kettle Drums are copper or brass basins with a head of skin that can be tuned to a true musical note. Used by cavalry and in orchestras, always in pairs (tonic and dominant).

Key, a mechanical contrivance through which the finger produces or modifies a sound in instruments.

Key, a relationship of tones. All authentic modern music rests upon the normal key, or tonal system from which all our harmony is drawn. Taking any tone as tonic the remaining seven tones of the octave stand in the following relations to it: 9-8, 5-4, 4-3, 3-2, 5-3, 15-8, 2-1. These are the ratios of the major scale. The same tones may be used in the minor mode without alteration, but generally the *fifth* of the major is sharpened so as to make a major seventh in the minor. Thus the tones C D E F G A B C make the key of C. If G sharp be taken instead of G, the key becomes A minor. The subject of tonality has been thoroughly investigated by Helmholtz, to whose "Tone Sensations" reference is made.

Key Note, the tone of a key from which all the others are determined. That tone of a scale which makes the best point of closing.

Kiel, Friedrich (keel), a German violinist, and distinguished master of counterpoint and fugue in the Berlin Hochschule for music. Is composer of a Requiem, a Missa Solemnis, and in 1874 an oratorio, Christus. Born 1821 at Paderbach.

King, Matthew Peter, an English composer of operas. 1773-1823.

King Charles the Second, opera in 2 acts, by G. A. Macfarren, 1849.

Kirche (keerk'-hē), church.

Kirche-Cantaten, church cantatas, of which Bach left a large number.

Kirchner, Theodor (keerk'-nér), one of the most talented of the disciples of Schumann, a composer of *genre* pieces for the piano-forte. Born 1824 at Newkirchen. Lives at Leipsic.

Kirnberger, Johann Phillip (keern-bär-gér). Composer and theorist (most of the latter being false), was born 1721. Lived at Berlin as Kapellmeister to the Princess Amelia. Died 1783.

Kit, a small violin.

Kittel, Johann Christian, a distinguished organ virtuoso and composer, one of the last pupils of J. S. Bach. Born at Erfurt 1732. Died 1809. His published works are not very important. His best pupil was Ch. Rink, of Darmstadt.

Klavier, see Clavier.

Klang (Ger. kläng). Sound.

Klang-farbe (Ger. kläng-fär-bé). Tone-color.

Klingemann, Carl (klíng'-gö-män), a German literary man and poet, author of many of the songs which Mendelssohn set to music. Born at Limmer 1798. Died in London, 1862, as Secretary of Legation.

Klein (Ger. klín). Little, small.

Klindworth, Carl, one of the best living musicians and pianists, most distinguished as editor of the famous "Jurgenson" edition of Chopin. Born at Hanover 1830. In 1850 he went to Weimar to study with Liszt, where he was the associate of Raff, Blülow, Prückner, Wm. Mason, etc., being especially intimate with the latter. From 1854 he lived 14 years in London. Since 1868 he has been professor of piano-forte in the Conservatory at Moscow. K. has distinguished himself, also, by his arrangement of the piano score of Wagner's "Der Ring des Nibelungen."

Kloss, Karl Johanna Chr., a noted organ virtuoso, born 1792 at Mohrungen, and served as organist and director in various places. Died 1853 at Riga. Left many songs, big and little piano pieces, organ pieces, etc.

Klughardt, August, a talented German composer and director. Born in 1847 at Köthen, educated at Dresden, and in 1873 became Hofkapellmeister in Naustrelitz. Is composer of songs, piano pieces, overtures, etc., which show decided originality.

Knecht, Justin Heinrich (knékt), a noted organ, piano, and violin player, theorist, and composer of psalms, motets, cantatas, sonatas, etc. etc., and instruction books. Born 1752, died 1817.

Knee Stop, an organ stop worked by the knee.

Knell, a stroke of the bell, made at intervals, during funerals.

Knight, Joseph Phillip, an English writer of over 200 songs, best known of which is his "Rocked in the Cradle of the Deep." He is a good organist. Born at Stratford-on-Avon, 1812. Was at one time a clergyman.

Knorr, Julius, a German pianist, teacher, and writer about music, was born 1807 at Leipsic, and appeared in the Gewandhaus concerts with success, in the first Chopin piece ever played there. He was concerned with Schumann and Schunke in establishing the "New Journal of Music." Died June 1861.

Koch, Heinrich Christoph (kök), was a laborious theorist and musical lexicographer. Born at Rudolstadt, 1749. Died 1816.

Kœchel, Dr. Ludwig Ritter von (kœ'kœl). A learned musician and naturalist, the author of a thematic catalogue of all of Mozart's works. (Breitkopf and Hartel, Leipsic 1862.) Born 1800 at Stein. Died at Berlin 1877.

Koehler, Louis, a many-sided German musician, especially a pianist, musical writer and teacher, is known in all countries by his Etudes for piano. Born at Brunswick 1820, was educated under Sechter, Seyfried and Bocklet. Since 1846 he has lived at Königsberg, Prussia, as musical director, etc.

Körner, Gothilf Wilhelm (kœr'-nœr). A prolific German writer of musical text-books, particularly for the organ. Born 1809. Died at Erfurt 1865.

Kolbe, Oscar (kôl'-bô). A theorist and composer. Born in Berlin 1836.

Kollmann, A., a musician, born at Hanover in 1756, settled in England as organist at the German chapel in London. Was author of many text books in music. D. 1824.

Kontski, Antoine, a fine pianist and composer of many pleasing salon pieces. Born at Cracow, 1817. Lives in London.

Kotzwara, Franz, born at Prague, hanged himself in Ireland 1791, whether in remorse at having written his celebrated *morceau*, "The Battle of Prague," is not known.

Krakoviak (krak'-kœ'-vi-äk), called also *Cracovienne*, a Polish dance belonging to the neighborhood of Cracow. Is in 2-4 time, in 8 measure periods.

Krause, Anton (krow'-së), a good pianist and capable director, born 1834 at Geithain in Saxony. Was educated at Leipsic, and in 1859 undertook the direction of the concerts, etc., in Barmen, as successor of Reinecke. Krause is author of 10 sonatas, 60 studies, etc., for the piano-forte, which are highly esteemed.

Krebs, J. L. K., a distinguished German organist and composer for organ, educated under Bach at Leipsic, and in 1737 organist at Zwickau. Born 1713. Died at Altenberg, 1780.

Krebs, Marie, the celebrated piano virtuoso, was born of a musical family in Dresden, 1851. In her 5th year she played B. F. Burgmüller's 25 studies, op. 100, with pleasure and the most satisfactory completeness. She pursued her studies with her father only. Her concert career commenced in 1862, since which she has played in all parts of Europe and in England and the United States, with the greatest success. Her playing is distinguished by splendid and complete technic, and genuine musical feeling, both in classical and brilliant music.

Kreisleriana (kris'-lœr-I-ä'-nä), wreaths. Schumann's title of his op. 16, "eight fantasias for piano." 1838.

Krejel, Joseph, director of Prague Conservatorium of Music. Born 1822 at Milostin. An accomplished musician, a superior organist and skillful director, and a composer of church music (masses, etc.), as well as overtures, songs, etc.

Krenn, Franz, an excellent German organist, composer and director. Born 1816 at Dross, in Austria. Studied in Vienna with Seyfried. In 1844 he became organist, and in 1862 Kapellemeister in the Royal Cathedral of St. Michael. Is a composer of masses, vespers, a symphony, quartettes, etc.

Kretschmer, Ed, a fine organist and one of the foremost dramatic composers of the present time. Born 1830. Studied in Dresden, and in 1854 became organist there. Is Hof-organist and Director of the boys of the Royal Chapel. His "Geisterschlact" was sung with great success in 1865, and took the prize. His great 5-act opera, "Die Folkungers," was successful in 1874 and 1875.

Kreutzer, Konradin (kroit'-zœr), a talented and favorite song and opera composer, b. 1782 in Baden. Was well educated, and studied medicine. In 1805 he became pupil of Albrechtsberger in Vienna, where he remained till 1811, and composed many operas. In 1817 he became Kapellmeister. Died in Riga 1849. K. was the author of very many successful operas, of which perhaps the best known is "Das Nachtlager in Granada."

Kreutzer, Rudolph, the same to whom Beethoven dedicated the famous "Kreutzer Sonata," was a violinist and composer, who was born at Versailles 1766. He was a fine musician, and especially a fine violinist, playing with great success throughout France and Germany. He was professor of the violin from the foundation of the Conservatoire, until in 1824 a broken arm compelled him to stop playing. Died 1831 at Geneva.

Kreutzer Sonata, a famous piece for piano and violin, Beethoven's op. 47, 1803.

Krieger, Adam (kreeg'-œr), a notable German organist and composer, 1634-1666.

Krueger, Wilhelm K. (kroig'-er). A noted pianist and composer of parlor pieces for the piano, born 1820 at Stuttgart. Was pupil of Lindpaintner. Is professor of piano in the Conservatorium.

Krug, Dietrich (kroog), a noted pianist, and author of a large instruction book for it, as well as many piano pieces. Born 1821 in Hamburg.

Krumhorn (crooked horn). An 8 ft. reed stop in the organ. Otherwise called "cremona," "clarionet," etc. The name is not now in use.

Kuecken, Friedrich Wilhelm, the melodious and distinguished song writer, was born at Blackede, Hanover, 1810. He studied counterpoint at Berlin, and with Sechter in Vienna, and orchestration with Halévy in Paris. K. was a prolific composer of operas, sonatas, etc., as well as the songs and duets on which his fame rests. Lives in Schwerin.

Kuhe, Wilhelm (koo'-œr), an elegant pianist and composer, was born in 1823 at Prague, and a pupil of Tomaschek, and later of Jul. Schulhoff at Cologne. Resides (probably) in London. Best known by his charming caprice "Feu Follet."

Kuhnau, Johann (koo'-nou). A very remarkable old musician, Cantor of Leipsic, and the greatest figure in German clavier music before Bach. He was the inventor of the sonata as a piece of several movements not dance tunes. Born 1667 at Geising. Made cantor at Leipsic 1684. Died 1722.

Kullak, Adolph, a deep thinker in music and a teacher. Born 1823. Died 1862 in Berlin. Author of "Das Musikalischschön," 1858. and "Die Ästhetik des Clavierspiels," 1861.

Kullak, Theodor, the celebrated teacher, pianist, and composer, was born 1818 at Krotschins. He was a pupil of Czerny, and in 1846 was made Hofpianist to the King of Prussia. In conjunction with Stern and Marx in 1851 he founded a Conservatory of Music at Berlin. His own school of which he is still the head, the "Neue Akademie der Tonkunst," he founded in 1855. Is the author of many pieces, a great octave school, and one of the first piano-teachers in Europe.

Kummer, Friedrich August, a great violoncellist and composer for his instrument. Born 1797. Lived in Dresden, and died there 1879.

Kunkel, Jacob, a pianist, composer, and music dealer (Kunkel Bros.) was born Oct. 22, 1846, in Kleiniedesheim. Studied with his father and brother, L. M. Gottschalk, and afterwards with Tausig. Located in St. Louis in 1868, where he still resides.

Kunkel, Charles, pianist, composer and music dealer, was born at Sippersfeld, in the Rhine Phalz, July 22, 1840. Came to America at the age of 9, studied with his father who was a good musician, and with Thalberg and Gottschalk, removed to St. Louis in 1868, where he since resides.

Kunst (Ger. koonst, from *kennen*, to be able). Art.

Kunst der Fugue, "The art of Fugue." A remarkable work of Bach's, one of his very latest. A series of 24 fugues on the same subject, designed to illustrate the manifold powers of Fugue.

Kurz (Ger. koorts). Short, detached, staccato.

Kuertzen (Ger. klürt'-zén). To abridge.

Kyrie Elieson (Greek), "O Lord, have mercy upon us!" The opening anthem in the mass.

L, left hand.

La, a syllable applied to the sixth sound of the major scale. Also used in France as the name of the pitch A.

La (Ital. and Fr. lā), the feminine form of article.

La bemol (Fr. lā bā-mö'l), the note A flat.

Labial, organ pipes with lips, called also *fuse* pipes.

Labitzky, Josef (yō'-zōf lā-beetz'-klī), the well-known dance-composer, born 1802 at Schonfeld. Began the world as 1st violin in 1820, and in 1821 removed to Carlsbad, where he still resides. He formed his orchestra in 1835. His dances are full of spirit, but not so poetical as those of Strauss.

Lablache, Luigi (lā-blāsh'), the great basso, was born at Naples 1794. He was very musical, and as a boy a fine contralto, and as such sang the solos in Mozart's Requiem on the death of Haydn in 1809. He had talent for the cello. At the age of 20 he had a splendid bass voice of two octaves, F₃ to E₅. From his debut in 1817 to his death in Paris 1858, Lablache was the foremost basso in Europe, and an actor and artist of the most sterling character. He was immensely large, about 6 ft. 4 in., and in his later years weighed nearly 400 pounds.

La de Fees, Le, opera in 5 acts, by Auber, 1839. The overture only has survived.

Lachmann, Karl, a many-sided German philologist, who has published a number of works on "The Chorus of the Greek Tragedy," the Niebelungenlied, etc., 1793-1851.

Lachner, Franz (lākh'-nēr). One of the greatest masters in music at the present day, was born April 2, 1804, and from 1836 to 1852 when he retired on a pension, he was hofkapellmeister at Munich. L. is a prolific composer in the classical style, of songs, 4 operas, 8 symphonies, cantatas, etc., and is very highly esteemed in Germany.

Lachner, Ignaz, brother of the preceding, was born 1807. Assisted his brother at Vienna, etc., and in 1861 settled at Frankfort, where he fills many musical positions. He is also a prolific composer of operas, symphonies, piano-forte works, etc.

Laerimando (Ital. lā-křē-mān'-dō). Mournfully.

Laerimoso (Ital. lā-křē-mō'-zō). In a mournful, pathetic style.

La dièse (Fr. lā dī-ās'). The pitch; A sharp.

Lady Henriette, a ballet pantomime in 3 acts, music by Flotow, Burgmüller and Deldevez. 1844. The libretto was afterwards expanded, and Flotow set it as "Martha."

Lady of the Lake, The. Cantata in 2 parts, music by Prof. G. A. Macfarren. 1877.

Leandler (Ger. länd'-ler). A country dance or air in a rustic and pleasing style in 3-4 time. Popular in Austria, Bavaria, Bohemia, and Styria. It is danced more slowly than the waltz.

La Grange, M'me Anna (lā grāng), one of the most distinguished and favorite coloratur singers of the present time, was born in 1825, at Paris. Studied singing with Bordogni. Made her debut in 1842, and had great success in all parts of Europe. She visited America in 1855, and again in 1869. Lives in Paris, where she is a prominent teacher of singing. M'lle Litta is one of the most distinguished of her pupils. She has a soprano voice of great compass, very finished execution, a lovely trill, and sang with true artistic conception and taste.

Lagrimoso (Ital. lā-grō-mō'-zō), and *Lagrimando*, weeping, tearful. In a sad and mournful style.

La Jeunesse, the family name of the distinguished prima donna, Miss Marie Emma Alhani, (äl-bü'-nee). She was born in 1851 of French Canadian parents, near Montreal. In 1864 the family removed to Albany, whence she derived her pseudonym when she went upon the stage. Her finishing studies were made with Lamperti, at Milan, and her debut was in 1870, when the beauty of her voice, her pleasing method, and the intelligence of her singing speedily raised her to the commanding position she now holds. She was married to Mr. Ernest Gye in 1878.

Lallah Rookh, Moore's poem. 1. Opera by C. E. Horn, 1820. 2. Opera by Felicien David, 1862. 3. Opera in 2 acts, by Rubinstein, 1863. 4. Paradise and the Peri, Schumann. 5. Paradise and the Peri, concert-overture, by Wm. Sterndale Bennett.

Lambillotte, Pater Louis (lām-beel-yōt-tō), a celebrated and popular church composer, was born 1797 at Charleroi, and at the age of 25 was kapellmeister in the Jesuit College in St. Scheul. In 1825 he joined the Order. L. has produced a great quantity of music for the church, which is showy, brilliant, and effective, but has little substance. Was also author of several works about music. Died in 1855.

Lament, an old name for harp tunes of the pathetic kind.

Lamentabile (Ital. lā-měn-tā-bē-lē). Lamentable, mournful.

Lamentations, the funeral music of the ancient Jews was called by this name. See also *Tenebrae*.

Lamentevole (Ital. lā-měn-tā-vōlō). Lamentful, lamentable.

Lamentoso (Ital. lā-měn-tō-zō). Lamentable.

La mineur (Fr. lā-mīn-ū). The key of A minor.

Lamperti, Francesco (lām-pār'-tee). The distinguished teacher of singing in Milan, was born at Savona, in 1813, studied at Milan, and in 1850 was appointed professor of singing in the Conservatory, from which he retired in 1875. L. teaches the old Italian method of Farinelli, etc. Mlle. Albani was his pupil.

Land Lied (Ger. länd' leed). A rural or rustic song.

Lancor's Quadrille, a popular square dance for 8 or 16 couples.

Lang, B. J., the distinguished pianist, organist, conductor and teacher in Boston, was born in 1840. See *Addenda*.

Lange, Gustav (lāng'-g), a pleasing pianist and favorite composer for his instrument, was born 1830 at Schwerstedt. Studied with his father, who was an organist, and later in Berlin with Gustav Schumann and Loeschhorn. Since 1860 has been very active as a composer, having published over 250 pieces.

Lange, S. de, the distinguished organist, pianist and composer, was born at Rotterdam, Feb. 22, 1840. He was taught by his father, who is yet organist in Rotterdam Cathedral. He studied composition under T. F. Dupont, Damcke, etc. From 1863 to 1874 he was located in Rotterdam as organist. He then spent a year in Basle, and one year in Paris, since which he has resided in Cologne as teacher of the organ and composition in the Conservatory. He is author of symphonies, string quartettes, overtures, and especially of interesting works for the organ.

Langhaus, Wilhelm (lāng'-hous), a German violinist, composer and writer about music, born Hamburg, 1832. Studied at Leipzig, served as concertmeister and conductor at Düsseldorf, etc., and finally, in 1870, took up his residence in Berlin, where he is engaged in musico-literary labors, and teaches history in Kullak's Conservatory. Is author of string quartettes, etc.

Langsam (Ger. lāng'-sām). Slowly. Equivalent to *largo*, or *adagio*, or *lento*.

Langsamer (Ger. lāng'-sām-ēr). Slower.

Languemente (Ital. lān-gue-mān'-tē). Languishingly.

Languendo (Ital. lān-gwān-dō), **Languente** (Ital. lān-gwān-tē), **Languido** (Ital. lān-gwē-dō). Languishing; feeble; with languor.

Lanner, Joseph, the celebrated conductor and composer of dance music, was born at Vienna in 1801. Became a conductor at a very early age, and died in 1843.

Large, the longest note formerly in use, equal to eight whole notes.

Largement (Fr. lārzh-mānh). Full, free in style.

Larghetto (Ital. lār-gāt'-tō). A movement not quite so slow as *largo*.

Largo (Ital. lār'-gō), broad. A slow and solemn movement. This word is frequently modified by others, as *Largo assai*, very largo; *Largo un poco*, a little largo; *Largo ma non troppo*, largo, but not too much.

Larghissimo (Ital. lār-ghēs'-ē-mō), the superlative of *largo*. Extremely slow.

Larigot (Fr. lār'-l-gō), shepherd's flute or pipe. An obsolete name for an organ stop tuned an octave above the 12th.

Larynx, the upper part of the *trachea*. It consists of five annular cartilages, placed above one another and united by elastic ligaments.

Last Shift, on a violin the shift to the 20th line, or E.

Last Judgment, The, the English version of Spohr's oratorio "Die letzten Dinge," 1830.

Lassen, Eduard, was born at Copenhagen 1830, but educated in Brussels, where he distinguished himself in composition, and finally, in 1851 received the great government prize. He went to Liszt at Weimar, who brought out at intervals three of his operas. On Liszt's resigning the directorship Lassen took his place, which he still holds. L. is a fine writer of the new school, having composed operas, songs, a symphony, overtures, etc.

Lassus, Orlando, or Lasso, a Netherlands composer of church music, born about 1530, who produced a great mass of church compositions, which influenced musical progress. D. 1594.

Latour, Jean, a French pianist, and composer, born at Paris 1766, and settled in London as pianist to the Prince of Wales. L. was a prolific author of divertissements, variations, etc., which were very fashionable in their day. He died in Paris in 1840.

Laub, Ferdinand (lōub), a great violinist, the peer of Joachim and Wilhelmj. Born at Prague in 1832. After the usual European experience of virtuosi, he settled in Berlin in 1856 as teacher of violin in Stern's Conservatory. His tone was extremely pure, full and artistic. D. 1875.

Lauda Sion, the name of a sequence sung at High Mass on the feast of Corpus Christi, written by St. Thomas Aquinas, about 1261.

Lauds, a religious service held at daybreak.

Laurens, Alberto (real name Albert Lawrence), an English baritone singer. Born about 1835. At present a teacher of Italian singing in New York.

Lute (Ger. lōu-tō). The lute.

Ale, à ad.t, à arm, à eve, à en.t, à ice, à ill, à old, à ott, à dove, à moon, à lute, à bat, à Fr. sound

Lauterbach. Johann Christoph, one of the first of living violinists, was born July 24, 1832, at Culmbach, studied with De Beriot, and made many concert tours since 1853. Resides in Dresden.

Lay, a tune or song.

Le, or before a vowel *L'* (Fr. *lü*), the.

Leader, the first or principal violin in an orchestra, the director of a choir.

Leading Motive, the principal motive of a musical period or piece. A motive becomes *principal* by being repeated more times than any other in principal key of the piece. This term is also used to denote the leading motives, or "catch" motives of Wagner, and many later composers. These are striking motives, each of which is introduced in connection with some one principal character. See also Wagner in Chapter II.

Leading Note, the major seventh of any scale, so-called on account of its strong tendency towards the tonic.

Lebhaft (Ger. *lāb'-hāft*). Lively, vivacious, quick.

Lebrun, Francesca, a celebrated operatic soprano, born 1756. Died 1791. Had a voice of great compass and purity. She also composed sonatas, etc.

Le Carpentier, Adolphe Clair, a French piano composer and music teacher, born in 1809 at Paris. Died 1869.

Le Clair, Jean Marie, a celebrated violinist and composer for his instrument, born at Lyons 1697. Died 1764. Two of his sonatas were edited by Ferd. David, and are highly esteemed.

Lecocq, Charles, the popular composer of comic operas, operettas, etc., was born in Paris in 1832, entered the Conservatoire in 1849, and distinguished himself. His first successful opera was "Le Docteur Miracle," in 1857. Among his most popular pieces are "La Fille de M^e Angot," 1873, which ran for 500 nights consecutively. His works are distinguished for life, *brio*, and easy gayety.

Leçon (Fr. *lā-sōñh*) lesson, an exercise.

Le Couppey, Félicien, a French piano composer, born in Paris 1814, educated at the Conservatoire, and in 1843 appointed professor of harmony there, and teacher of piano in the ladies classes. Is the author of many elementary and instructive compositions.

Lecureux, Théodore Marie, a French pianist, organist, and composer, was born at Brest 1829, educated in Paris, and in 1848 returned to Brest as organist and teacher of music. Is the author of many elegant and pleasing salon pieces.

Ledger Lines (perhaps a corruption of *leger*) short lines added to the staff above or below to extend its compass.

Leeds Musical Festival, was founded 1858. They are triennial 1874, 1877, 1880.

Lefebvre-Wely, Louis James (*lā-fā'-br wā'-lē*), a distinguished organ virtuoso and improvisatore, was born 1817 in Paris, became his father's assistant as organist at the early age of eight. At 15 was appointed his father's successor at St. Koch. Entered the Conservatoire in 1832. Was organist of the Madeline from 1847 to 1858, after which he went to St. Sulpice. Died 1869. Was a prolific composer of organ music, chamber music, symphonies, masses, a comic opera, etc.

Legare (Ital. *lē-gā'-rē*). To slur, or bind.

Legato (Ital. *lē-gā'-tō*). Slurred; connected. On the violin *legato* notes are performed with a single drawing of the bow. In singing, *legato* notes are delivered with one continuous tone. On the piano, *legato* requires every key to be held down until the next is struck. The *legato* is indicated by a curved line, drawn over or under the notes to be thus played.

Legatissimo (Ital. *lē-gā-tees'-sē-mō*, superlative of the preceding). As *legato* as possible.

Legende (Ger. *lāg'-ēn'-dē*). A legend, or ballad.

Leger (Fr. *lā-zhā*). Light, nimble.

Legérement (Fr. *lū-zhār-māñh*). Lightly; nimbly; gaily.

Leggierissimo (Ital. *lād-jēr-ees'-sē-mō*). Very lightly (superlative of *Leggiere*.)

Leggiere (Ital. *lēd-jē-ū'-rō*). Light, swift, delicate.

Leggieramente (Ital. *led-jē-ēr-māñ'-tō*). Lightly, swiftly.

Leidenschaft (Ger. *līd'-ēn-shāft*). Passion, feeling.

Leidenschaftlich (Ger. *līd'-ēn-shāft-līkh*). Passionately.

Leiter (Ger. *lī-tēr*). A lyre, a hurdy-gurdy.

Leise (Ger. *lī-zē*). Low, soft, gentle.

Leiter (Ger. *lī-tēr*). Leader, also the scale.

Leitmotive (Ger. *līt-mū-tēv*). A leading motive.

Lemmens, Nicolas Jacques (*lēm'-mēn*). A distinguished Netherland organist and composer for the organ, was born Jan. 23, 1823, at Zoerle-Parwys in Belgium. He studied the organ at the Conservatory in Brussels, and afterwards with Hesse at Breslau. In 1849 he became professor of the organ in the Conservatory in Brussels. L. has published many brilliant pieces for the organ in a school somewhat between the gravity of the German and the levity of the French; also an important organ school.

Lemmens-Sherrington, Mdme., wife of the preceding, is a prominent English soprano, who was educated at Brussels.

Lemoine, Jean Baptiste, was a French opera composer, born 1751. Died at Paris 1796.

Lemoine, Gabriel L., son of the preceding, was a prolific composer of piano and chamber music. 1772-1815

Leno (Ital. *lā-nō*). Weak, feeble, faint.

Lent (Fr. *lāñh*). Slow.

Lentamente (Ital. *lān-tū-māñ'-tō*). Slowly.

Lentando (Ital. *lān-tāñ-dō*). Going slowly. Synonymous with *rallentando*.

Lento (Ital. *lān'-tō*). Slow. Frequently modified by other words, as *lento assai*, very lento; *lento di molto*, very much lento.

Lenz, Wilhelm von, Russian councilor at St. Petersburg, and author of "Beethoven and His Three Styles" (2 vols., 1852), "Beethoven: An Art-Study" (6 vols., 1855-1860), and an interesting little book on Piano-forte Virtuosi. Lenz is an inaccurate but entertaining writer.

Leo, Leonardo (lā-o), one of the most celebrated Neapolitan composers, was born 1694, and died 1746. He wrote several operas and a large number of pieces for the church.

Leonhard, Hubert, a favorite Belgian violin virtuoso, composer and teacher for his instrument. Born 1819 at Bellaire. After the usual career of a virtuoso, he settled down in 1849 as professor of the violin in the Conservatory at Brussels.

Leonhard, Julius Emil, a notable German pianist, composer and teacher, born 1810, died 1831 in Leipsic.

Leonore ou l'Amour Conjugal. An opera-comique in 2 acts, words by Bouilly, music by Gaveaux. 1798. Translated into Italian, the book was composed by Paer in 1804. Translated into German, it was composed by Beethoven as "Fidelio." It was B.'s wish to call the opera Leonore, but he was overruled by the management of the theatre. His four overtures to it are: No. 1 in C, op. 138, composed in 1807; No. 2 in C, 1805, and played at the three performances of the opera; No. 3, C, 1806; Fidelio, in E, for the second and final revision of the opera. 1814.

Leschetitzky, Theodor (lēsh'-chēt-tēt'-skē), a distinguished pianist, for some time professor of piano at St. Petersburg, but now living in Vienna. Is the author of many pleasing pieces for the piano. Born 1831. M'me Annette Essipoff was his pupil and wife.

Leslie, Henry David, was born in London, June 18, 1822. He became conductor of the choir which bears his name in 1855, through which he has established his fame as a refined and highly accomplished conductor of vocal music. Is the author of a symphony in F, 1847; "Immanuel," an oratorio, 1853; "Judith," oratorio, 1858; "Holyrood," cantata, 1860; "Ida," opera, 1864, etc., etc.

Lestocq, opera in 4 acts, by Auber, 1834.

Lenueur, Jean François, a French composer of operas, and teacher, born 1763, and in 1792-1796 appeared as the author of several operas. In 1813 L. succeeded Grétry at the Institut, and in 1818 became professor of composition at the Conservatoire. Died 1837.

Levezza (Ital. lē-vāt'-tsā). Lightness.

Maison (Fr. lē-ā-zōnh). Smoothness of connection, also a bind or tie.

Liberamente (Ital. lē-bū-rā-mān'-tē). Freely, easily.

Libitum (Lat.). Pleasure; *ad libitum*, at pleasure.

Libretto (Ital. lē-brāt'-tō). A little book. In other words, the text of an opera or other dramatic piece of music.

License, an arbitrary deviation from the established rules. Justifiable only by some good effect thereby attained.

Lle (Fr. lē-ā'). Smoothly, the same as *legato*.

Liebeslied (Ger. lee'-bēs-leed). A love song.

Liebig, Karl (lee'-bēg). The successful founder of classical popular concerts in Berlin, was born at Schwerdt in 1808, and was for some time clarinettist in a regimental band. He established his orchestra in Berlin in 1850. Died in 1872.

Lieblich Gedacht (Ger. leeb - likh gē-dăkht). The German name for the "stopped diapason," an 8 ft. flute stop in the organ.

Liebling, Emil (leeb - ling). Concert pianist and teacher, was born at Berlin in 1851, studied with Kullak, and came to Chicago in 1872, where he has since held high rank.

Lied (Ger. leed). A song.

Liedchen (Ger. leed'-khēn). A short song, or melody.

Liedform (Ger.) A song-form.

Lieder-Spiel (Ger. lee'-dér - speel). "A Song-play," an operetta.

Liederkreis (Ger. leed'-ēr-kris). A cycle of songs.

Lieder ohne Worte (Ger. leed-ēr ū-nō vōr'-tē). Songs without words. A title made famous by Mendelssohn.

Ligatur (Ital. lē-gă-toor'). See *ligature*.

Ligature, an old name for the *tie* or *bind*.

Light, a general name applied to any bright but unimportant composition.

Light of the World, The, an oratorio in two parts, by Arthur S. Sullivan, 1873.

Lilliburlero, a celebrated old Irish doggerel song and tune, the latter by Purcel.

Lilt (Scotch). To sing or pipe. Also the name of a quick tune.

Lily of Killarney, a grand opera in 3 acts, by Jules Benedict. 1862.

Lind, Jenny, the great soprano, was born at Stockholm, in 1820. Studied singing there and afterwards with Manuel Garcia in Paris. Her debut took place in 1842, but her reputation was not fully established until 1847. Her American tour under Barnum's management was in 1850 and 1851. In 1852 she married Mr. Otto Goldsmith, the pianist. She still lives in London.

Lindblad, Adolph Frederick, Swedish composer, mainly of vocal music, born at Stockholm in 1804. He was a teacher of singing, Jenny Lind being one of his pupils. Died 1878.

Lindpaintner, Peter Joseph von, a successful and industrious German composer, and a superior conductor, born at Coblenz, 1791. In 1819 he was appointed Kapellmeister at Stuttgart, and held that place until his death in 1856. He wrote 28 operas, 3 ballets, 5 melodramas and oratorios, 6 masses, and above 50 songs with piano accompaniment.

Linke (Ger. līn'-kē), left. The left hand.

Linley, an English musical family. THOMAS, 1725-1795, was a composer of dramatic pieces, and takes high rank. Three of his daughters were successful singers. WILLIAM, his youngest son, devoted himself to literature and music. 1767-1835.

Lipinski, Karl Joseph, an eminent violinist of the modern school, was born in Poland in 1791. After many concert tours, in which he was to some extent a rival of Paganini, L. became Kapellmeister at Dresden, where he died in 1861. His numerous compositions are now nearly all forgotten.

Lisbeth. The French title to Mendelssohn's "Son and Stranger." 1865.

Lisello (Ital. lē-shē-ō). Simple, unadorned, smooth.

Listemann. Bernhard Ferd., the distinguished violinist, was born about 1838. He graduated at Leipsic in 1856. In 1868 he came to Boston, where he has since resided, as teacher, first violin in quartette and symphony organizations, and at last in 1879 as conductor of his own orchestra.

L'istesso tempo (Ital. *lì-stäss'-sö täm pō*) The same time, in the same speed.

Liszt. Franz, the king of the piano-forte, and one of the most remarkably gifted men of the present century was born in 1811. See Chapter 50.

Litany, a solemn form of prayer.

Litolff, Henry Charles, the brilliant pianist and composer of salon pieces for piano, was born in London 1818, was a pupil of Moscheles, and made a successful public appearance, as early as the age of twelve. He removed to Brunswick as music publisher in 1851, and in 1861 to Paris, where he has since resided. He is also a composer of symphonies, overtures, etc.

Liturgy, the ritual for public worship in churches using printed forms.

Lobe, J. C., the distinguished teacher of composition and music at Leipsic, was born 1797 at Weimar, and appeared as solo flutist in the Gewandhaus orchestra in Leipsic in 1811. In 1842 he removed to Leipsic as editor of a musical periodical. He composed five operas, besides overtures, etc., but is best known by his letters on music, and his remarkably interesting *Kompositionslehre* (4 vols. 8vo., 1851 to 1867).

Lobgesang, eine Symphonie Cantata, the German title of Mendelssohn's "Hymn of Praise," op. 52, 1840.

Lock, Matthew, an English musician born 1653, died 1677. Best known by his music to "Macbeth," and "Tempest."

Loco (Ital. *lō'-kō*), place. Denotes that a passage is to be played as written, and not an octave higher or lower.

Lodoiska, comedy in 3 acts. Music by Cherubini. 1791. Also the same story set to music by Kreutzer. 1791.

Loeschhorn, A., an excellent pianist and musician, was born in Berlin 1819. He was a pupil of Berger. L. is a fine pianist, the author of many valuable studies and other pieces, and professor of piano since 1858 at Berlin.

Loewe, Karl, an industrious composer, born 1796 at Loebejuen, and died 1869. Loewe wrote 5 operas, many ballads and small pieces, and several instruction-books.

Logier, Johann Bernard (lō'-jeer'), was born in 1780 at Kaiserlantern, and came to London at the age of 10. He made a great success and a fortune in England by a patent system of instruction on the piano and in harmony, which was for a time all the rage. He died near Dublin in 1846. He is said to have been the inventor of the keyed bugle.

Lohengrin (lō'-hēn-grōn). A romantic drama in 3 acts, by Richard Wagner. 1847. First produced at Weimar by Liszt in 1850. See Chapter L1.

Lombardi, I (lōm-bär'-dee). Italian opera in 4 acts, by Verdi. 1843.

Longa, a note equal to four whole notes. Not now in use.

Long Appoggiatura, a grace note, without a stroke through the stem, which in old music occupies half or two-thirds the time of the following note.

Long Meter, iambic tetrameter, a form of English verse, consisting of eight syllables to the line: — | — | — | — |.

Long Pause, abbreviated L. P., implies a very long pause at a certain note or rest.

Lord of the Isles, The. Dramatic cantata by Henry Gadsby. 1879.

Lortzing, Gustav Albert, an opera composer born at Berlin, 1803. Died at Berlin, 1852. Although Lortzing was composer of very many light operas, of which the "Czar and Carpenter" is the best known, he died in neglect. His writing is pleasing and musically.

Loreley, Die, "The Loreley." An opera upon which Mendelssohn was engaged at the time of his death in 1847. 2. Also an opera by Max Bruch, 1864.

Lotti, Antonio, a celebrated Italian composer of operas, oratorios and church music, 1667-1740. One song of his, "Pur Dicesti," is still current and admired.

Loure (Fr. loor), a dance of slow time and dignified character, resembling the Gavotte.

Love's Triumph, opera in 3 acts, by Wm. Vincent Wallace, 1862.

Lowe, Edward, an English composer of church music, and professor at Oxford. Born about 1615. Died 1682.

Lucca, Pauline, (look-kă), the brilliant and pleasing operatic singer, was born in Vienna in 1842, made her début in Berlin in 1861. She was in America in 1873.

Lucia di Lammermoor (loo'-tsë-ä dë lám'-mér-moor). Opera in 3 acts, by Donizetti, 1835.

Lucio Silla, a *Dramma per musica* in 3 acts, by Mozart, 1772.

Lucrezia Borgia (loo-kräd'-zë-ä bôr'-jë). Opera in 3 acts, by Donizetti, 1834.

Luentner, Ignaz Peter, a noted violinist and teacher, born 1793 at Pois-chwitz, lived mainly at Breslau, where he founded a school in violin playing, and died in 1873. His sons were all musical, and occupy prominent positions in different parts of Europe.

Luehrs, Carl (leers). A talented composer of symphonies, songs, etc. Born at Schwerin, 1824.

Luisa Miller, opera in 4 acts, by Verdi, 1849.

Lulli, Jean Baptiste, was one of the old masters in the time before Bach. He was a French composer of popular operas and sacred music. Born 1633 near Florence. Died 1687. L. was musical director to Louis XIV.

Lumbye, Hans Christian, a Danish composer of dances, born at Copenhagen 1808, was the leader of an orchestra, like Strauss's, Lanner's, Gilmore's, etc. Died 1874. His son George succeeded to his father's popularity and leadership.

Lurline (loor-leen). Grand opera in 3 acts, by Wm. Vincent Wallace, 1860.

Lusingando (Ital. loo-zēn-gān'-dō). Flatteringly, coaxingly. Whence, "in a soft and tender manner."

Lustigen Welber von Windsor. "Merry Wives of Windsor," opera in 3 acts, by Otto Nicolai, 1849.

Luttuoso (Ital. loot-too-ō-zō). Sorrowful, mournful.

Lute, a large and beautiful stringed instrument, with a long neck and fretted fingerboard, with from six to nine strings. The body was pear-shaped. Now obsolete.

Lux. Friedrich (loox), a distinguished organ virtuoso and composer, born Nov. 24, 1820, at Ruhla. Educated in organ and piano playing by his father, who was Cantor, and in 1851 music-director in Dessau. Is the author of a symphony and many considerable works.

Lwoff, Alexis, a Russian violinist, composer and writer, born 1799. Died 1870.

Lydian Mode. The church mode having the tones F G A B C D E F.

Lyre, an ancient stringed instrument. The modern lyre has its representative in the hurdy-gurdy.

Lyric, song-like.

Lysberg. Charles, properly Bovy, hence Bovy-Lysberg, a brilliant pianist and composer of salon pieces, was born in Geneva 1821. He studied the piano with Chopin in Paris, and published his first pieces, under the pseudonym of Lysberg, in 1836 or 1838. He resided in Geneva, and died in 1873.

M is used as abbreviation of *mezzo*, *metronome*, *mano*, etc. See "Abbreviations."

Ma (Ital. mā). But.

Maam, Louis, virtuoso pianist and teacher at Leipsic. Born about 1850.

Macfarren, George A., Mus. Doc., the English composer and President of the Royal Academy of Music, was born March 2, 1813, and educated in the institution of which he is now president. Dr. Macfarren had defective vision in his youth, and about 1865 he became entirely blind. In spite of this he has been a productive composer, being the author of several cantatas, operas, oratorios, part-songs, of which "St. John, the Baptist," is one of the best.

Macfarren. Mrs. Natalia, wife of the preceding, is a contralto singer and translator of opera libretti, etc.

Macfarren, Walter, brother of G. A., is also a professor of the piano in the same institution, and a composer.

Macbeth, opera in 4 acts by Verdi, 1847. 2. Overture for orchestra in B minor, Spohr. 3. Also music to Shakespeare's tragedy, by Matthew Locke. 1673.

Madrigal (mād'-rā-gāl). A composition for three or more voices in strict style, on secular words, popular in the 16th and 17th centuries. Madrigals were full of imitations and fugues, and sung without accompaniment. They were the predecessors of the modern glee.

Maestoso (Ital. mā-es-tō-zō). Majestic, stately, dignified.

Maestri, plural of *mastro*.

Maestro (Ital. mā-ās-trō). Master, composer, a skilful artist.

ā ale, ī add, ī arm, ē eve, ī ent, ī ice, ī ill, ū old, ū off, ū dove, oo moon, ū lute, ū bat, ū fir. sound

Maessig (Ger. mās'-sīg). Moderate, moderately.

Maggiore (Ital. mād-jō-ō'-rē). Greater, major, the major key.

Magnificat (Lat. māg-nōf-ī-kāt). "My soul doth magnify the Lord," a part of the vesper service.

Maid of Artois, opera in 3 acts, by Baise 1836.

Main (Fr. mānh). The hand, as *main droit*, right hand; *main gauche*, left hand.

Maistre, Matheus le (otherwise known as Matthias Lemaitre), a distinguished Netherland composer. Born about 1510. Died 1577. From 1554 he was kapellmeister in Dresden.

Maitre (Fr. mātr), a master, director.

Majeur (Fr. mā-zhūr). Major, major key.

Majesta (Ital. mā-yēs-tā). Majesty, dignity.

Majeste (Fr. mā-zhēs-tā). Same as the preceding.

Major, greater, as *major fourth*, greater fourth, etc.

Major Semitone, a diatonic semitone, as E F, B C, F sharp, G, etc.

Malan, Rev. César, a Swiss theologian, who composed church music. 1787-1864.

Malenconico (Ital. mā-lēn-kō'-nē-kō). Melancholy, sadness.

Malibran, Maria, one of the most distinguished and fascinating sopranos the world has ever seen, was the daughter of Manuel Garcia. Born 1808 at Paris. Made her debut in 1825, and immediately achieved success. She was married to De Beriot, the violinist, in 1836, the year of her death.

Mallingen, Matilde, a celebrated soprano in the Berlin opera. Born 1847. Made her debut in 1866.

Mancando (Ital. mān-kān'-dō). Falling, decreasing, dying away.

Mandolin, a small and very elegant instrument of the lute kind, having frets like a guitar, and four or five pairs of strings, set in vibration by a plectrum. The lowest string is of gut "spun over," the next of steel spun, and the others of steel not spun.

Maniera (Ital. mā-nē-ā'-rī). Manner, style.

Maniere (Fr. mān-ē-ar'). Manner.

Mannerism, adherence to the same manner or peculiarities of style. The constant recurrence of the same chord or phrase.

Manns, August, the eminent conductor of the Crystal Palace concerts in Sydenham, was born at Stolzenburg, 1825. He became member of a military band, from which he was transferred to Gung'l's orchestra in 1848, and at length came to London in 1854, as sub-conductor, and in 1855 as full conductor in his present position, in which he has been of the greatest service to English musical taste by introducing the best German works in a superior manner.

Mano (Ital. mā-nō). Hand.

Manual, pertaining to hands. The key-board for the hands, as distinguished from the *pédale*, the key-board for the feet.

Manual Coupler. A coupler connecting the keys of two organ manuals.

Mara, Gertrude Elizabeth, one of the greatest singers of the past century, born at Cassel 1749, died in 1833.

Marchia (Ital. mär'-tshē-ä). A march.

March, a quick, or at least decided rhythm, suitable for marching.

Marcello, Benedetto (mär-tshēl-lō), an eminent Venetian composer of cantatas, psalms, and church music. Born 1686. Died 1739.

Marchand, Louis, a French organist of distinction, 1669-1732.

Marchesi, Luigi (mär-kē'-zē), a fine operatic singer. Born at Milan 1755. Died 1829.

Marchesi, Mathilde de Castrone, the distinguished teacher of singing at Vienna, was born at Frankfort-on-the-Main, 1826, and made her debut in opera in 1847. Since 1854 she has lived in Vienna. Her greatest recent pupil was Etelka Gerster.

Marchesi, Salvatore, husband of the preceding, is also a vocal teacher, and composer of songs, vocal exercises, etc. Born 1822.

Marchetti, F., one of the most distinguished opera composers at present in Italy, was born in 1833.

Marked, accented.

Markirt (Ger. mär'-kērt). Marked, accented.

Maretzek, Max (mär'-ēt'-zēk), the well-known conductor, composer, and impresario, was born in 1821 at Brünn, and was educated at Vienna and Paris. His opera, "Hamlet," was written in 1843. He came to New York in 1847, where he has since resided.

Marinelli, Galtano, a prolific opera composer. Born 1760 at Naples. Died about 1811. Wrote 16 operas.

Maria di Rohan, opera in 3 acts, by Donizetti, 1843.

Marino Faliero, opera in 2 acts, by Donizetti, 1835.

Mario, Conte di Candia, one of the greatest operatic tenors, was born of a noble family at Genoa in 1812. His debut was made in 1838, after which he ruled king of operatic tenors until 1867, when he retired from the stage. He was married to Mdme. Grisi about 1846.

Maritana, opera in 3 acts, by Wm. Vincent Wallace, 1845.

Marpurg, Friedrich Wilhelm, eminent writer on music and its theory, born 1718. Died in 1795 at Berlin.

Marseillaise, La. A French revolutionary hymn, words and music composed by Rouget de Lisle in 1792.

Martellato (Ital. mär-tēl-lā'-tō), hammered. Strongly marked. (From *martellare*, to hammer, also *martellando*, hammering.)

Martha, opera in 3 acts by Flotow, 1847.

Martini, Giovanni Baptista (mär-tee'-nee). Commonly called *Padre Martini*, one of the most scientific musicians of the 18th century, was born at Bologna 1706. He was ordained in the Franciscan order in 1722. Died 1784. Author of a history of music and a work on counterpoint; also of many church and secular pieces.

Marschner, Heinrich, one of the most talented German composers of recent times, was born at Zittau, 1795, and in 1830 was kapellmeister to the King of Saxony. He

composed very many popular operas, and died full of years and honors, in Hanover 1861.

Martiri, I, "The Martyrs," opera in 4 acts, by Donizetti, 1840.

Marx, Adolph Bernhard, an elegant and fluent critic and theoretical writer upon music, was born at Hallé, 1799, and, although educated for the law, became in 1824 the first editor of the Berlin *Musik Zeitung*, then just founded. He became professor in the University in 1830. Died in 1866. Was composer of two oratorios and other music.

Marziale (Ital. märd-zëä'-lë). Martial.

Masse, Victor, a pleasing French opera composer, was born 1822 in Lorient, studied with distinction in Paris, and has composed about 16 operas. Is a member of the Academy, and teacher of composition in the Conservatoire.

Masaniello (mäs-sä-nö'-äl-lō). Otherwise known as "La Muette di Portici," opera in 5 acts, by Auber, 1828.

Masnadieri, I, "The Brigands," opera in 4 acts, by Verdi, 1847.

Mason, Lowell, Mus. Doc., was born at Medfield, Mass., 1792, and died at Orange, N. J., 1872. He was a self-taught musician. His first book of psalmody was published in 1822, and was a step towards better music in New England. Dr. Mason was peculiarly an educator, and as such exerted an extremely important influence, which is still very perceptible. Owing to his early privations, he was not a musician in the learned sense of the term. But he had a fine sense for harmony, and the gift of writing simple four-part music agreeably and purely for voices. He was studious in his tastes, and collected a fine library, which was left to Yale College. He was a man of generous and noble character, as well as great ability, and would have distinguished himself in any walk of life.

Mason, William, Mus. Doc., son of the preceding, is a pianist and composer, born at Boston in 1829. Learned the piano young, and in 1851 studied with Moscheles and Hauptmann at Leipsic, and afterwards with Dreyschock at Prague, and Liszt at Weimar, where he was classmate of Bülow, Prückner, Klindworth and Raff. Mason is a fine harmonist, a good melodist, and a composer of remarkably elegant pieces for the piano. Since 1856 he has resided in Orange, N. J., and occupies leading rank in New York as teacher of the piano. He is also author of a new and very important system of piano-forte Technics.

Mass, the music for use during the service of the Mass.

Mathilde di Shabran, opera buffa in 3 acts, by Rossini, 1821.

Matilda of Hungary, dramatic opera in 3 acts, by Wm. Vincent Wallace, in 1847.

Matins, the first division of the canonical hours.

Matinee (Fr. mätl-nä'). An entertainment given early in the day.

Mathews, W. S. B., was born at Loudon, N. H., May 8, 1837. Began the study of music at an early age, and became teacher at the age of 15. Began to write for "Dwight's Journal of Music" in 1859. Resides near Chicago as teacher of piano-forte, organ, and musical writer.

Mattel, Tito (tee-tō māt-tā'-ē), a popular composer of songs and piano pieces in London.

Mayer, Charles (mī'-ér), a favorite German piano virtuoso, composer and teacher, born at Königsberg 1799. Appeared early as a pianist. Lived much in St. Petersburg, and died in Dresden 1862. As a player he belonged to the school of Field.

May Queen, The. A pastoral cantata, by Sir Wm. Sterndale Bennett. 1855.

Mazurka, a rather slow Polish dance in triple time.

Measure, the grouping of pulsations in music. Measure is two-part, three-part, or four-part. There are also compound measures of these various grades, in which each unit consists of a triplet. Measure includes two elements, both of which are essential to the intelligibility of music; a steady movement through the piece, and a clear accent at the beginning of each measure. The longer measures take also secondary accents, at the beginning of their aliquot parts.

Measure-note, the note which represents a unit of time. It is always indicated by the lower figure of the time-signature, 4 for quarter-note, 8 for eighth, etc.

Medee, opera in 3 acts by Cherubini, 1797.

Mediant, the third note of the scale, the medial between tonic and dominant.

Medial Cadence, a passing or imperfect cadence.

Meeresstille and Glückliche Fahrt, "Calm sea and Prosperous Voyage," poem by Goethe. Music by Beethoven in 1815. Also by Mendelssohn for orchestra only, 1828. Also by Rubinstein.

Mehlig, Anna, a distinguished pianist, born at Stuttgart 1846, educated there, and afterwards with Liszt, made her debut in England 1866. Was in America in 1873 and 1874. Resides in Stuttgart. Has great technic, a refined style, but somewhat cold.

Mehul, Etienne Henri, a celebrated French composer. Born 1763 at Givet. Went to Paris in 1781, and came out as a composer in his fourth opera in 1790. He wrote 24 operas, and many other works. Died 1817.

Meistersinger von Nuernberg, "The Master Singers of Nuremberg," opera, by R. Wagner, 1846.

Mélange (Fr. mā-lāñzh). A mixture.

Melancolia (Ital. mēl-āñ kō-līñ). Melancholy.

Melodeon, a reed instrument having a keyboard like the piano-forte.

Melodic, of or pertaining to melody.

Melody, a tune; a symmetrically organized and completed period.

Melodia (Ital. mā-lō'-diā). A melody.

Melodia, an organ stop of the flute tone, 8 ft. pitch. Commonly in the choir organ.

Melodie (Ger.). A melody.

Melodioso (Ital. mā-lō-dē-ō'-zō). Melodiously.

Melodrama, a drama illustrated by music interspersed, or frequently as accompaniment to the spoken dialogue.

Melusine, overture by Mendelssohn, 1833. Also set as choral work by Hoffman.

Memo (Fr. mām). The same.

Mendel, Hermann, editor of Mendel's *Musikalischer Conversations-Lexicon* (Musical Encyclopedia), was born at Halle, 1834. He undertook his lexicon in 1870, and died in 1876, just as the work had reached the letter M. It has since been completed in 11 volumes, and is the most complete work of the kind.

Mendelssohn, Felix, was born at Hamburg, 1809, and died 1847. See Chapter XLVII.

Meno (Ital. mā-nō), less; *meno* *masso*, less movement, slower.

Mensur, a measure.

Menuet (Fr. mā-noo-ĕ). A minuet.

Menuetto (Ital. mū-noo-ĕt'-tō). A minuet.

Mercadante, Xav., a well-known opera composer. Born at Altamura in 1798. In 1840 he became director of the Conservatorium of Naples. Died 1870.

Messa di Voce (Ital. mās-sidē rō'-tsheĕ). The gradual swelling and diminishing of the voice.

Messe (Ger. mēs'-sĕ). A mass.

Mesto (Ital. mūs'-tō). Sad, mournful.

Mestoso (Ital. mās-tō'-zō). Sadly, mournfully.

Messiah, The, an oratorio, by Handel, 1741.

Met, abbreviation of *Metronome*.

Metal, organ, a composition of tin and lead in varying proportions. Tin should be at least one-third.

Metronome (mēt'-rō-nōm). A measure of time. A chronometer invented by Maelzel, consisting essentially of clock-work and escape wheel, and a pendulum swinging on a pivot in the middle of its length. It can be made to go slower by sliding a ball up towards the top of the pendulum. The rate is indicated by the letters M.M. for the metronome, a figure showing the place of the ball on the graduated scale of the instrument, and a note which is to occupy the time of a single tick.

Meter, the plan of verse according to its feet and length of lines.

Meyer, Leopold de (mī'-ér). An eccentric pianist, born 1816, a pupil of Czerny, visited America in 1845 and 1868, and lives in Paris and London.

Meyerbeer, Giacomo (giā-kō'-mō mī'-ér-bār), whose real name was Jacob Meyer Beer, the celebrated opera composer, was born at Berlin of a wealthy Jewish family, 1791. His debut as composer was made in 1811. His best known operas were "Il Crociato," 1824, "Robert der Teufel," in 1831, and "Les Huguenots," 1836, the "Prophète," 1849. Died 1864. All these operas are showy, and extravagant, rather than inspired.

Mezza, feminine of *mezzo*.

Mezzo (Ital. māt-tsō). Half, or medium.

Mezzo Soprano, a voice of soprano quality, but not so high as a pure soprano.

Mi (Ital. mē). The third tone of the scale in solmization.

Microphone (mī'-krō-fōn). An instrument for observing feeble sounds; a microscope for sounds.

Middle Voices, the inner voices in choral writing, the alto and tenor.

Mignon, opera in 4 acts, by Ambroise Thomas.

Miller, S. B., virtuoso pianist, composer and teacher, was born at Leicester, England, March 13, 1839. Studied at Leipsic, and came to New York about 1858, where he has since held a distinguished position.

Military Band, a brass band, or brass and wood (horns, trombones, cornets, tubas, clarinets, oboes, flutes, piccolo kettle-drum, snare-drum, and cymbal).

Minor, smaller.

Minor second, a diatonic semitone.

Minor third, a third equal to three semitones.

Minor triad, a triad with a minor third.

Minore (Ital. mē-nō-rē), minor.

Minor Scale, the scale beginning with the syllable *La*, or the 6th of the major. See Mason's "Piano Technics," for a discussion of the M.S.

Minnesingers, minstrels of the 12th and 13th centuries, who wandered from place to place singing a great variety of songs.

Minstreis, wandering singers.

Minuet, an ancient, slow and stately dance in 3-4 time, usually in two strains.

Miserere (Lat. mē-sō-rā-rē), "Have mercy," a psalm of supplication.

Missa, a mass. *Missal*, a mass-book.

Misterioso (Ital. mī-tū-rī-ō-zō). Mysterious.

Misurato (Ital. mē-soo-rī-tō). Measured, in exact time.

Mixture, an organ stop composed of several ranks of pipes, designed to strengthen the harmonic over-tones in the klang. "Two rank" mixtures sound the 12th and 15th of the note struck. Three rank the 15th, 19th, and 22d. Modern mixtures do not contain the third of the chord (or any of its octaves, the 10th, 17th, 24th), but only octaves and fifths, and are voiced in flute quality. They impart a clear and ringing quality to the tone of the full organ.

Moderato (Ital. mōd-ā-rā-tō). Moderately.

Mode, a scale or key, "Major mode," major key.

Modesto (Ital. mō-dās'-tō). Modestly.

Modulation, a harmonic progression out of one key into another, by means of ambiguous chords. "Modulation of voice" means control of the voice.

Modus (Latin). A mode.

Moins (Fr. mwā). Less.

Molique, Bernhard (mō-leek'). An excellent violinist. Born at Nuremberg, 1802. Died 1869. Wrote concertos for violin, trios for piano, violin and 'cello, and an oratorio, "Abraham," 1860.

Moll (Ger. mōl). Soft, i.e., minor.

Molto (Ital. mōl'-tō). Much, very much, a great deal.

Monochord, an instrument composed of a single string stretched over a sounding-board, along a graduated scale, for measuring musical intervals.

Monody, a composition on one subject, generally of a sad character.

Monteverde, Claudio, one of the greatest masters in his time. Born 1566 in Cremona. Died 1651. He wrote operas, and deserves particular honor for developing recitative.

Montré (Fr. mōnh-trā), "mounted," in front. Hence frequently applied to the diapason stop in an organ, because its pipes are often displayed in front.

Morceau (Fr. mōr-sō'). A piece, a choice piece.

Mordent (Ital. mōr-dān-tō). A transient shake or beat, formed by the principal note and the next above. See supplement.

Moresca (Ital. mō-rēs-kā), Moorish. A morris-dance, in which bells are jingled and swords clashed.

Morlacchi, Francesco (mōr-lāk'-kee), a successful and meritorious opera composer, born 1784, died 1841.

Mornington, Earl of, father of the Duke of Wellington, was a composer of glees and church pieces. Born 1742 in Ireland.

Mortier de Fontaine, born 1818 at Warsaw, the first who played Beethoven's gigantic sonata, op. 106, in public.

Moore, Thomas, an English poet and songwriter, born in Dublin 1779. Published his *Irish Melodies* in 1823. Died 1852.

Morgan, George Washbourne, the distinguished organist, living in New York, was born in England about 1827, and came to New York about twenty years ago, where for a long time he was organist of Grace Church.

Moscheles, Ignatz, the distinguished piano virtuoso and teacher, was born at Prague in 1794. Studied with Zadranka, and later with Dionys Weber and Clementi. He made his debut in 1815, and had famous success all over Europe. He resided in London as teacher, conductor and pianist, for some years, and joined Mendelssohn as professor of piano at the Leipsic Conservatory, in 1846, where he died in 1870.

Mones in Egypt, an opera, or oratorio, by Rossini, 1827.

Mosso (Ital. mōs'-sō). Movement, motion.

Moszkowski, Moritz (mōz-kō'-skī), one of the most gifted of the younger composers, was born about 1853, and resides in Berlin, where he was pupil of Kullak, and is a clever pianist. His compositions are mainly for the piano, and are fresh, musical and melodious.

Motette (mō-tēt'). A motet; a vocal composition, with sacred words. The line between motet and anthem is not clearly drawn.

Motive, a musical figure or germ employed as a text. See Chaps. I. and X.

Motion, mode of progression. *Rhythmic* M. is progression in notes of uniform value, or in a particular rhythmic figure, through several measures or periods. See Chaps. VII., VIII., and IX. *Voice* M. is similar, parallel, contrary, or oblique. *Contrapuntal* M. is "two against one," "three against one," "four against one."

Mouthpiece, that part of a trumpet or brass instrument which is applied to the lips.

Mozart, Leopold, born 1719 in Augsberg. Died 1787. He was an excellent musician, and a tasteful and talented composer, and vice-kapellmeister to the Archbishop of Salzburg.

Mozart, Wolfgang Amadeus, son of the preceding, was born Jan. 27, 1756, at Salzburg, and died 1791. See Chap XLV.

Muette di Portici. II, otherwise known as "Masaniello," opera in 5 acts, by Auber, 1828.

Mueller, A. E., organist of the St. Thomas Church at Leipsic, was composer, for the piano-forte, organ, orchestra, and voices. 1767-1817.

Mueller, C. E. R., an organist, pianist, and composer. Born in Chicago about 1847, educated at Stuttgart, and at present residing in Chicago. Is translator of Lebert and Stark's piano method.

Murska, Ilma di, the brilliant singer, was born about 1843, in Croatia, studied singing with Marchesi, in Vienna, and made her debut in 1862. Her voice is a soprano of about three octaves compass and great execution.

Murray, James R., composer of school and S. S. music, born at Andover, Mass., 1841.

Musette (Fr. moo-sĕt'). An instrument of the bag-pipe family. Also an air in 2-4, 3-4, or 6-8 of moderate tempo and smooth and simple character.

Music of the Future, a term ironically applied some years ago to the music of Wagner. The name was derived from his essay under the same title.

Musical History. The best accounts of are Brendel's "Geschichte der Musik," and Reissmann's. Ritter's two small volumes, and Hullah's "Lectures on Musical History," are to be recommended.

Musical Libraries. The best in this country are those of the Harvard Musical Association, the Boston Public Library, and that in Yale College.

Music Printing, from movable types, was invented more than a hundred years ago, but only within the present century has it become able to represent instrumental music neatly.

Musikalisches Opfer, "Musical Offering." A name given by Seb. Bach to a six-part fugue for strings, on a subject given him by Frederick the Great. 1747. This is arranged for the organ by Haupt, and played by Mr. Eddy and other virtuosi.

Muta (Ital. moo'-tă). Change. Directs the horn-player to change his mouth-piece.

Mutation Stop, organ stops not sounding the 8st. pitch. Applied especially to mixtures, quints and twelfths.

Mute (Ital. *sordino*, Ger. *dämpfer*), a contrivance for deadening the sound of stringed instruments, by pinching the bridge and so restricting vibration.

Naaman, oratorio by Costa, 1864.

Nabucco, or **Nabucodonosor**, "Nebuchadnezzar," opera in 3 acts by Verdi, 1842.

Nachamung (Ger. näkh'-moong). Imitation.

Nachbauar. Franz (näkh'-bowr), a noted German tenor, born 1835 at Schloss Giessen.

Nachdruck (Ger. näkh'-drook). Emphasis, accent.

Nachdrucks voll (Ger. näkh'-drooks-föhl). Energetic, emphatic.

Nachsatz (Ger. näkh'-sätz). The second half of a period.

Nachsenschlag (Ger. näkh'-schläg). A passing tone; or, if one might say so, an appoggiatura after a note, instead of before it.

Nachspiel (Ger. näkh'-speel). After-piece; concluding organ voluntary in the church service.

Nachtstuecke (Ger. näkht'-steek-ĕ). Night pieces; i. e., "nocturnes." A name given to Schumann's op. 23.

Naegeli, J. G., an eminent Swiss educator, composer and music publisher, born at Zurich 1768. Died 1836.

Neenia, a cantata by Goetz.

Nageleclavier, a keyed instrument of 5 octaves, made about 1791.

Naked Fifths. Open consecutive fifths.

Nanini, Giovanni, a celebrated Italian composer, the first who wrote church music with organ accompaniment. Died about 1620.

Naples, School of. The chief masters of this class were Scarlatti, Durante, Leo, Cotumaccé, Casaro, etc. The Conservatories in Naples were founded 1535, 1576, 1589, and 1584.

Napoleon, Arthur, a promising pianist, born in Lisbon, 1847.

Naprownik, Eduard, composer and chief director of the Russian Theatre, in St. Petersburg, was born in 1839. Studied at Prague, distinguished himself in composition, and became director in St. Petersburg in 1861.

Nares, James, Mus. Doc., an English conductor, composer and organist of York Minster, born 1715. Died 1783. Author of harpsichord lessons, collections of glees, catches, twenty anthems, etc. Had little imagination.

Nasal, the reedy, unpleasant quality of the voice when it issues in too great a degree through the nostrils. The nasal quality is characterized by too much prominence of the 12th in the overtones.

Nasat, and **Nazard**, old names for the organ stop, now called the "Twelfth."

Nasolini, Sebastiano (nă'-zō-lō'-nē), Italian opera composer, born in Picenza, 1768, and at the age of twenty appeared with his first opera. "Separate scenes in his operas had talent," says Reissmann, and there were 18 in all. Died 1799 or 1810.

Natural, a character used to annul a sharp or flat.

Natural Key, a name improperly applied to the key of C, because in this all pitches are represented by staff-degrees in the "natural" condition.

Natural Trumpet, a trumpet without valves.

Natural Scale, the scale of C. See Natural Key.

Naumann, J. G. (now -män), a well known composer in his day, born 1741 near Dresden. Studied in Italy, where he produced his first operas. Was kapellmeister at Dresden, and died there 1801. He left 11 oratorios and 21 masses, and 12 operas.

Naumann, Emil, grandson of the preceding, also a composer of merit, was born at Berlin, in 1827, and resides chiefly in Dresden. In 1850 he succeeded W. Rust as organist of St. Thomas' at Leipsic.

Nava. Gaetano (nă-vă), a distinguished Italian teacher of singing, and composer of vocal exercises. Born 1802 at Milan. Died 1875. Among his pupils was Santley, the baritone.

Necessario (Ital. nă-tshē-nă-să'-rī-ō), necessary. Indicating that the passage must not be omitted.

Neapolitan Sixth, a chord consisting of a minor third and minor sixth to a given bass.

Neck, that part of a violin, or other similar instrument, extending from the head to the body, and carrying the finger-board.

Neefe, C. G., a musician of some distinction in his day, who was Beethoven's instructor. He was organist at Bonn. Born 1748. Died 1798.

Neige La, ou le Nouvel Eglinhard, opera in 4 acts by Auber, 1823.

Negligenza (Ital. năg-lă-jă-nă-tsă). Negligence, carelessness.

Neithardt, August Heinrich (nit-hărdt), founder of the Berlin Dom-Choir, was born at Schleiz, 1793. Served in the army about twenty-five years, and in 1839 was made royal music director. Died 1861. Published a compilation of the best church music, in 8 vols.

Nel (Ital. năl), also *Nella*, *Nelle*, *Nello* and *Nell'*. In the ; at the ; as *Nel stesso tempo*, in the same time.

Net (Fr. nă), also **Nett** (Ger. nĕt). Neatly, clearly, plainly.

Neron, opera in 4 acts, by A. Rubinstein, 1879.

Neruda, a celebrated German family of violinists, of which M'me WILHELMINE NORMANN-NERUDA is the most distinguished living member. She was born at Brünn, 1840. Married a Swedish musician named Ludwig Normann. Plays much in England, and is a great favorite as leader of quartettes in the Popular Concerts.

Netherlands School, The, embraced such composers as Dufay, 1432; Ochenheim, 1513; Josquin de Prés, 1521. This school developed musical science, especially counterpoint, earlier than any other in Europe.

Neukomm, Sigismund Chevalier (noi'-kōm), was born at Salzburg, 1778. Studied with Michael and Joseph Haydn, and appeared as a composer in 1808. Led a wandering life, always, however, having good appointments, and spent the last twenty years of his life between Paris and London. Died in Paris, 1858. His two oratorios, "Mount Sinai" and "David," and his symphony in E flat, were played several times in England. Was an industrious but uninspired composer.

Nexus, an old term for a phrase or sequence.

Nicht (Ger. năkht). Not.

Nicht zu geschwind (Ger. năkht zōo găschvind'). Not too quick.

Nibelungen ("Der Ring des Nibelungen"), "The Ring of the Niblung." A sequence of four operas or music-dramas, by Richard Wagner. First performed 1876. The four operas in the series are: *Das Rheingold* 1854, *Die Walküre* 1855, *Siegfried* 1857-1859, *Die Gotterdämmerung* 1871.

Niccolini, Joseph, a prolific composer of Italian operas, born 1771, died 1843 at Piacenza. Author of 9 operas, 5 oratorios, 30 masses, 2 requiems, 100 psalms, etc.

Nicolai, Otto (năk'-ō-lă), composer of the popular opera, "The Merry Wives of Windsor," was born in Königsburg, 1810, and after serving some years in Berlin as organist, appeared at Vienna as conductor in 1837. Was appointed kapellmeister at Berlin in 1848, and died in 1849, just after completing his most popular opera.

Nicolai, Wilhelm F. G., was born in 1829 at Leyden. Studied at Leipsic, and then with Schneider in Dresden, and returned to Leyden as an organ virtuoso. Is professor of the organ and conductor at the Hague.

Niedermeyer, Louis (nō-dĕr-mi-ĕr), a composer of operas, motettes, masses, and teacher of piano, born at Nyon, on Geneva Lake, in 1802. Studied with Moscheles and Förster. Resided mainly at Paris, where he died in 1861.

Niemann, Albert, the famous German tenor, was born 1831 at Magdeburg. Is "kammer-sänger" at Berlin, and played the part of Siegmund in "Die Walküre" at Bayreuth in 1876.

Night-Horn, a name sometimes applied to a 4 ft. flute in organs.

Night Dancers, opera in 2 acts by Loder. 1846.

Nelson-Rounseville, M'me Christine, the successful piano-teacher in Chicago, was born at Christiansand, Norway, Aug. 10, 1845. Was a pupil of Haberbier, at that time professor in Leipsic, and in 1871 came to America, where she has since resided. Was married to Dr. Rounseville in 1875.

Nillson, Christine, the celebrated prima donna, was born in Sweden, 1843, and early manifested her remarkable talent for music. She played the violin and sang from house to house. Her voice attracted attention, and she was sent to Stockholm, and afterwards to Paris, where she was pupil of Wartel. She made her debut in 1864 as Violetta. In 1871 she was in America. Her voice is of moderate volume, great sweetness and carrying power.

Nocturne (Fr. năk-türn), also *Nocturno*, a nocturne. A song-like composition of a soft and tender character, as if suitable for the hours of night. See Lesson XXXII.

Node, that point of a chord at which it divides itself when it vibrates by aliquot parts, and produces the harmonic overtones. Any overtone can be prevented by striking the string at its own node.

Noel (Fr. nō-ĕl). A Christmas carol or hymn.

Nohl, Ludwig (nōl), a well known writer on music and musical subjects. ("Mozart's Letters," "Beethoven's Letters," etc.) Was born in Westphalia, 1831. He was educated at Bonn and Heidelberg, and there since 1872 he resides as professor of musical history and æsthetics.

Nohr, Chr. Friedrich (nōr), a violin virtuoso and conductor at Sachsen-Meiningen. Born 1800. Wrote operas, a symphony, etc. Died 1875.

Non. not ; no ; as *non molto*, not much ; *non tanto*, not so great ; *non troppo*, not too much.

None (Ger. nō-nĕ). The ninth. Also the last of the lesser hours in the Breviary.

Nonet, a composition for nine voices, or in nine voice-parts.

Non nobis Domino. "Not unto us, O Lord." A celebrated canon sung as a grace after meat, at public dinners in England.

Non Plus Ultra. "Nothing more beyond." The bumptious title of a piano sonata by Woelfl, op. 41, in 1807.

Nonne Sanglante, La, opera in 5 acts by Gounod. 1854.

Norma. opera in 2 acts, by Bellini. 1832.

Normal, right : natural ; proper.

Normal-ton (Ger. nör-mäß-tōn). The tone A, to which orchestral instruments are tuned.

Normal Scale, the natural scale.

Normal School, a school for teachers.

North, James O., a teacher of singing in St. Louis. Born about 1830.

Notation, the signs by means of which music is represented. See Appendix.

Note. a sign of musical utterance. The *pitch* is indicated by the staff degree on which the note is played ; the *length* by the form of the note.

Note Printing. The earliest printing from movable types was by Ottaviano dei Petrucci, in 1466.

Note-Head, the oval part of the note, which occupies the pitch-place.

Note-Stem, the line running from the head.

Nottebohm, Martin Gustav, composer, teacher and writer on music, was born near Lüdenschied in 1817. Studied in Berlin with Berger and Dehn, and afterwards with Sechter. He was one of the chief editors of the critical editions of Bach, Handel, Beethoven, Mendelssohn and Mozart. His compositions include clavier trios and quartettes, solos for piano, etc.

Nourrit, Adolph, a highly gifted tenor singer in Paris, born 1802. Died 1839. Was professor of dramatic declamation in the Conservatory.

Novelletten, "Novellettes," the title of a series of 8 piano pieces by Schumann, op. 21. 1838.

Novello. Vincent, an English composer, editor and organist, was born in London, 1781. Was organist in several important churches, author and compiler of much church music, and died at Nice, 1861.

Novello. Clara, the celebrated soprano, daughter of the preceding, made her debut in 1833, and was the leading oratorio and operatic soprano in England for many years.

Novello. Joseph Alfred, eldest son of Vincent, was a bass singer, and the founder of Novello's "Sacred Music Warehouse," the first depot of music at a low price, and the beginning of the present firm, "Novello, Ewer & Co." Born 1810. Lives at Genoa.

Nozze di Figaro. I.e., "The Marriage of Figaro," opera buffa by Mozart (*Figaro's Hochzeit*), 1776.

Nuances (Fr. nü-ahn-s'). Lights and shades of expression.

Nuit Blanche. "Restless Nights." The title of a set of 18 lyric piano pieces by Stephen Heller, op. 22.

A ale, û all, û arm, ê eve, û end, î ice, I ill, ô old, ô odd, ô dove, oo moon, û late, û bar, ll Fr. sound

Number. The several pieces or sections of an opera or oratorio, are numbered for convenience of reference, etc. The overture is never counted.

Nunc Dimittis. "Now dismiss us." The canticle of Simeon, St. Luke, ii : 29, etc. A vesper song.

Nut. a slip of ebony or ivory glued to the neck of the violin, at the upper end of the finger-board.

2. Of the bow, a piece of ebony or ivory over which the hairs pass.

Ô (Ital. ô), or.

Öd (Ital. before a vowel öd), or, as, either.

Oakeley. Sir Herbert Stanley, Mus. Doc., was born at Ealing, July 22, 1830, and educated at Oxford. Studied music with Dr. Elvey and Schneider, of Dresden, and completed at Leipzig. In 1865 was appointed professor of music in Edinburgh University. Composer of songs, anthems, etc. Is a good organist.

Obbligato (Ital. ôb-blé-gô-tô). Necessary, obligatory, must not be omitted.

Oberon, romantic opera in 3 acts, by von Weber, 1826.

Oberthuer. Chas., a distinguished performer on, and composer for the harp, was born March 4th, 1819, at Munich. Resides in London, and has composed an opera, mass, and many compositions for harp.

Oberwerk (Ger. ô-bér-vârk). The upper manual on a two manual organ.

Obligat (Ger. ôb - II - gât') Indispensable, necessary.

Oblique Piano. an English term for the diagonal arrangement of strings, usual in upright pianos.

Oboe (Ger. ô-bô-ë). A wooden reed-instrument of two foot tone. It is played with a double reed. It consists of a wooden tube about two feet long, with sound holes on the sides, like a flute. Has a somewhat plaintive and wailing tone.

Oboe d' Amour. an oboe exactly like the usual one, but tuned in A, a minor third lower.

Oboe di Caccia, an old name for an oboe standing in E♭ or F.

Oboe Stop, an organ stop consisting of impinging reeds and conical pipes of a small scale, usually in the swell organ. Owing to the reed and block being of metal, it has a harsher tone than the orchestral oboe.

Oea del Cairo, "The Goose of Cairo," opera buffa in two acts, by Mozart, 1783.

Ocarina (ô-kîf-rô-nî). Terra-cotta instrument somewhat resembling the flageolet.

O'Carolan, or **Carolán,** Turlogh, one of the last and most famous of the bards of Ireland. Born 1670. Died 1738, and was famous for his improvisations.

Octachord, an instrument or system comprising eight sounds, or seven degrees.

Octave, the eighth tone, in the diatonic scale, above or below any other. The octave is the most perfect consonance in music except the unison. Its ratio is 2 : 1. Octaves are equivalent in harmony.

Octave, an organ stop of diapason quality and 4 ft. tone, standing an octave above the diapason.

- Octave Flute.** a small flute an octave higher than the German flute.
- Octave Successions,** or "consecutive octaves," the parallel motion of two voices at the interval of an octave, are forbidden in four-part harmony, because they temporarily reduce the number of parts to three.
- Octette.** a composition for eight voices or instruments.
- Ode,** an air or song; a hymn of praise.
- Oesten,** Theodore, the famous arranger of teaching pieces for the piano, was born at Berlin, Dec. 31, 1813. Learned various instruments, and was in great demand as a teacher of piano-forte. Died 1870.
- Oeuvre** (Fr. œvr), work; composition; piece. A term used in numbering a composer's productions in the order of their composition or publication.
- Offenbach,** Jacques, the famous composer of opera buffo, was born at Cologne, 1819, of Jewish parents. Studied music, became orchestral conductor, and appeared as composer in 1853. O. composed 69 pieces and 143 acts within 25 years. D. 1880.
- Offertorium** (Lat. off-fer-tō-rī-ūm). A hymn, prayer, anthem or instrumental piece played during the offertory.
- Ohne** (Ger. ö'-nē), without. *Ohne begleitung*, without accompaniment; *ohne Pedals*, without pedals (in organ music); *ohne dämpfer*, without dampers (with the pedal pressed down).
- Old Hundredth.** The, a tune long associated with the 100th Psalm. Supposed to have been written as early as 1551.
- Ondeggiante** (Ital. ön-dād-jē-äñ'-tē). Waving, undulating, trembling.
- Ongleur** (Fr. önh-glür). An old term for a performer on the lyre or harp.
- Olimpiade.** libretto by Metastasio, composed over 31 times, by Caldara, Leo, Pergolese, Hasse, etc.
- Olympie,** lyric tragedy in 3 acts by Spontini, 1819.
- Open Diapason** (di-ä-pā'-sōn). The most important stop in an organ. It consists of metal pipes, of large scale and free and solid tone, and forms the foundation of the tone of the full organ.
- Open Harmony,** or *Open Position*, a position of chords in which the three upper tones of the chord do not fall within the compass of an octave.
- Open Pipe,** an organ pipe open at the upper end.
- Open Note,** a tone produced by an open string, a free, uncramped tone.
- Open String,** a string vibrating through its whole length. Open notes on the violin have more resonance than those produced by "stopping."
- Opera,** a drama set to music for solo singers, chorus, orchestra, scenery, and dramatic action. The words of an opera are called the "Book," or "Libretto." Opera dates back to the 15th century. The principal schools of opera are the *Italian*, in which the singing is the chief thing, the *French*, in which the dramatic action is chief; the *German*, which aims at the complete union of action, singing, and musical description, and *opera buffa*, in which the absurd and laughable is aimed at.
- Opera Buffa,** comic or buffo opera.
- Opera, Italian.** The greatest composers of this school were Donizetti, Bellini, Rossini, Verdi.
- Opera, German.** The greatest composers of this school were Gluck, Mozart, von Weber, and Wagner.
- Opera, English,** opera in English, by English composers. The principal masters of this school are Balfe and Wallace.
- Opera, French.** The principal composers are Halévy, Hérold, A. Thomas, and Meyerbeer, although the latter is also partly German.
- Opera Seria,** a serious or tragic opera.
- Opera, Grand.** opera in which the dialogue is carried on by means of recitatives.
- Operetta,** a little opera.
- Ophicleide** (öf-iklēd). A large bass brass instrument, of deep and powerful tone. It has a compass of three octaves from double Bass.
- Opus** (Lat. ö-püs, abbreviated op.) Work. Used by composers in numbering their works in the order of their composition or publication, as op. 1, op. 2, op. 3, etc.
- Opus Posthumus,** a work published after the death of its author.
- Orage** (Fr. ö-räzh'), a storm. An organ stop intended to imitate the noise of a storm.
- Oratorio,** a species of musical drama consisting of arias, recitatives, choruses, orchestral accompaniment, etc., performed without dramatic action or scenery. O. was originally performed as a religious service. See Chapter XLI.
- Orchestra,** a full combination of stringed and wind instruments. A full orchestra should consist of not less than eighty to one hundred men, disposed as follows: 1st violins 20, 2d violins 18, violas 10, 'cellos 10, basses 10, oboes 2, clarinets 4, flutes 2, piccolo 1, bassoons 2, horns 8, trumpets 4, trombones 3, tuba 1, kettle-drums 2, snare drum, bass drum, triangle and cymbal. In reducing this the horns would be reduced to 4, and as a last resort to 2; the trumpets to 2, and the clarinets to 2. Other reductions would be made in the strings. The smallest number of strings compatible with blending is 5 1st violins, etc.
- Orchestra,** that part of a theatre occupied by the orchestra. The chairs adjacent to it.
- Orchestrion,** an instrument of the organ kind, arranged to be played by means of a tune-cylinder, or barrel, so as to imitate the sound of an orchestra. Large instruments of this class cost as high as \$5,000.
- Organ,** a wind instrument the sounds of which are produced by pipes either flue or reed, and played by means of a key-board like the piano-forte. It was invented from A.D. 800 to 1400. The essential parts of an organ are a bellows to collect air and force it out through the pipes, wind-ways, a sound-board or wind-chest containing the valves and supporting the pipes, keys for opening the valves, and pipes for making the sound. Large organs contain one large bellows with several feeders, as many wind-chests as there are key-boards, and as many valves as there are keys. Concerning pipes see Organ Stop.

ä ale, å add, å arm, ö eve, ö end, ö ice, ö ill, ö old, ö odd, ö dove, oo moon, ü lute, ü but, ü Fr. sound

Organ Music, music designed to be played upon the organ.

Organ Stop, or *Register* (German *Stimme*, voice). A set of pipes voiced alike, one for every key in a key-board of an organ. Stops are classed as *diapason*, including the open diapason, octave, and 15th; *string*, viol d' gamba, viol d' amour, *salicional*, *keraulophon*, *dolce*, and *dulciana*; *Aute*, the flutes, night-horn and stopped diapason; *reed* the oboe, cornopeon, trumpet, clarinet, vox humana, vox angelica, musette, euphone, trombone, bombardon, etc.

Organ Stop, or *Draw Stop*, the knob at the side of the key-board, which moves the slides by means of which the pipes of a stop are shut off or admitted to communication with the valves.

Organ Builder, one who builds organs.

Organ, Chamber, a small organ for use in a house.

Organo (Ital. òr-gà-nò). An organ.

Organo Pleno (Lat. òr-gà-nò plà-nò). Full organ; all the stops of the "great organ" drawn.

Organ Pleno (Ital. pò-nò-nò). The full organ; all the stops of the great organ.

Organ Touch, the proper method of touching the keys of an organ.

Organ Tone, a tone of uniform force from its beginning to end.

Organ Point (called also *Pedal point*), a bass tone prolonged for several measures while various coherently arranged harmonics are performed by the higher parts.

Organ Trio, a composition arranged for three single parts, employing two manuals and a pedale. There are six sonatas of Bach written in this form.

Organ Manual, the manual key-board of an organ. They are designated as great, swell, choir, and solo organs.

Organ Pedale, the pedale key-board.

Orgue Expressive (Fr. òrg èg-z-prà-sif). The harmonium, or reed organ.

Orlandi, Ferdinand, a composer and professor of singing, born in Parma, 1777, appeared as opera composer in 1801. Appointed professor in the Mailand Conservatory 1806. Died 1840. Wrote 20 operas, masses, motettes, and over 100 different works.

Orthography, the art of correct spelling, in obedience to which one writes the chromatic tones according to their derivation and harmonic relation.

Osborne, G. A., a composer of pleasing pieces for the piano, was born at Limerick in 1811. Studied in Paris and came to London 1843, where he since resides.

Ossia (Ital. òs-sè-à). Or, otherwise, or else. Written above the staff in connection with an easier or different arrangement of the same passage.

Ossia più facile (Ital. òs-sè-à più fà-tshè-lè), or else in this more easy manner.

Ostinato (Ital. òs-tò-nà -ò). Obstinate, continuous, unceasing, adhering to some peculiar melodic figure, or group of notes.

ù aie, à add, à arm, è eve, ë end, î lie, ï ill, ô oïl, ô oïz, ô ñ e, ô moon, û late, û bat, û E., and

Ottava (Ital. òt-tà'-và). An octave or eighth.

Ottava alta (Ital. òt-tà'), the octave above, or an octave higher. Marked 8va.....

Ottava bassa (Ital. bäs-sà'). The octave below. Marked 8va bassa....., or 8va..... below the notes.

Otto, Ernst Julius, cantor in the Dresden *Kreuzschule* and teacher of theory, was a composer of many oratorios, 2 operas, masses, sonatas, trios, songs, etc. Born 1804. Died 1877.

Otto, Rudolph Karl Julius, a teacher of singing, and distinguished oratorio singer in Berlin. Born 1829 at Berlin.

Ou (Fr. oo), or.

Oulibicheff, Alexander (oo-lé-blé-chéf). A Russian writer about music, best known by his "Beethoven et ses trois styles," was born in Dresden 1795, and died at Nischni-Novgorod in 1858.

Ouseley, Rev. Sir F. A. Gore (oos-lé), professor of music at Oxford, a writer on theory, and composer, was born in 1825.

Ouverture (Fr. oo-vür-tür). An overture.

Overture, an introductory instrumental piece to an opera or oratorio, or even for separate performance. Overtures are of two kinds, those in form of a sonata-piece, and *potpourri* overtures, composed chiefly of melodies occurring in the work following.

P., abbreviation of *piano* and *pedale*.

Pabst, August, born in Elbersfelde, 1811, was made director of the Conservatory at Riga in 1857. Has composed four operas. His two sons, *Louis* and *Paul*, are talented pianists.

Pachelbel, Johann (pàkh'-é-l'bèl), the immediate predecessor of Sebas. Bach, as composer, was born 1653 at Nürnberg, and occupied important positions as organist. Died 1706.

Pacher, Joseph A. (pàkh'-ér), pianist and salon composer, was born 1816 at Daubrowitz. Came, at the age of 16, to Vienna, where he afterwards resided. Died 1871.

Pacini, Giovanni (pà-tshè-nè), composer of Italian operas, born 1796, made his debut as composer at the age of 18, and lived at Venice, and afterwards at Milan. Died in 1857.

Paeon, a song of rejoicing; a hymn to Apollo.

Paer, Ferdinand (pà'-ér), a composer of Italian operas, was born 1771 in Parma, where he made his first successes as a composer. Later he lived at Paris. P. wrote about 50 operas, and many other works. D. 1859.

Paganini, Nicolo (pàg' àn ôn -ò), the wonderful violinist, was born 1784 at Genoa. He grew up in poverty and cruelty, but persevered in his study of the violin, in which he received assistance from many good masters, and in 1798 began his concert tours, in which he excited the astonishment and admiration of all Europe. He brought forth many compositions in new forms, which he called *Caprices*, which, with Bach's 6 sonatas, stand as the most original and remarkable works for the violin. Died May 27, 1840.

Paisiello, Giovanni (jō-vī-nē pā-ē-sēl-lō), a celebrated composer of Italian operas, was born 1741 in Taranto. Studied in Naples and appeared as composer at the age of 15. P. traveled over Europe, received with distinction everywhere, writing operas for Paris, London, St. Petersburg, etc. He wrote in all some 94 operas, and many other works, and died 1815 in Naples.

Paix, Jacob, a prominent musician and noted organist, born in Augsberg about 1550. He was organist in Lannigen, and made large and elaborate collections of motettes, songs, dances, etc., by the best composers before him.

Paladilha, Emil (pā-lā-dēlā), a French composer, was born 1844 in Montpellier, studying at home, and with Halévy, showing almost equal facility on several instruments, and made his appearance, as composer of a symphony in 1860. He has since produced a large number of compositions, including an opera, three masses, very many songs, with piano-forte accompaniment, as well as a second symphony, overtures, etc., for opera.

Palestrina, Giovanni Pierluigi de, (pāl'-ē-strē-nē), the father of Italian church music, was born about 1514 or 1524, studied at Rome with Claude Goudimel, and made his appearance as a composer in a volume of four and five-voice masses in 1554. P. instituted a reform in church music by composing it throughout for itself instead of from secular melodies as had been the previous custom. His music is deliciously pure and noble. He died 1594.

Pallavicini, Carlo (pāl-lā-vē-tsē-nē), one of the finest opera composers of his time, was born in Brescia, and worked in Venice from 1666 to 1687. In 1672 he was kapellmeister in Dresden. He wrote many operas. Died 1688.

Pallet, a spring valve in the wind-chest of an organ, covering a channel leading to a pipe or pipes.

Palmer, H. R., Mus. Doc. Theorist, composer and conductor. Born 1834. Author of many popular works. His "Theory of Music" is extensively used. Received the degree of Doctor of Music in 1879. Resides in New York.

Pandean Pipes, one of the most ancient instruments of music, consisting of a number of reeds or tubes of different lengths, fastened together and tuned to each other, stopped at bottom and blown into by the mouth at top.

Panofka, Heinrich, violinist and professor of singing, was born at Preslau, 1807. Studied at Breslau and later at Leipsic. Entered upon his career as violinist, was a brilliant musical critic and correspondent of Schumann's paper, and settled in Paris about 1848, where he has published a number of works for vocal instruction.

Pantomime, an entertainment in which not a word is spoken or sung, but the sentiments are expressed by mimicry and instrumental music.

Panneron, Auguste Mathieu, teacher of singing and author of many works on it, was born in 1796 at Paris, educated there, and appointed professor in the Conservatoire in 1824. He was the author of several operas, and over 200 romances. Died 1859.

Pantalon, also *pantalon*, an old instrument of the dulcimer species, but larger. It was more than nine feet long, four feet wide, and had a hundred and eighty-six strings of gut, which were played on with small sticks like the dulcimer.

Papageno floete (Ger. pā-pā-ghun-ō flōt-ē). Pan's pipes, a mouth organ.

Pape, Willie, a brilliant pianist and composer of several showy arrangements of favorite airs. An American, born about 1840, native of Mobile.

Papperitz, Benjamin Robert, was born in Pirna, 1826, and since 1851 teacher of piano at Leipsic.

Paradise and the Perl, a cantata, by Schumann, 1843.

Parallel Motion, progression of two voices in the same direction at the same distance apart.

Parallel Fifths, called also *Consecutive Fifths*, progression of two voices in the same direction at the interval of a fifth. Always forbidden.

Parallel Keys, the major and its relative minor.

Parepa Rosa, Euphrosyne, the great singer, was born in Edinburgh, 1839, made her debut in Malta at the age of 16. In 1867 she came to America, and awakened the most enthusiastic admiration. Died in London, 1875. She had a large, pure soprano voice, and sang with great fullness and steadiness of tone.

Parish-Alvarens, Eli, a distinguished harpist and composer for his instrument, was born in London, 1808, and made his appearance as virtuoso at the age of 15. His tone was large and his execution elegant. He played Chopin's piano-forte sonata and Beethoven's and Hummel's piano-forte concertos, with the greatest ease. Died at Vienna 1847.

Parlando, (Ital. pār-lān'-dō), accented, in a declamatory style.

Parody, music or words slightly altered and adapted to some new purpose.

Parry, John, an English musician, born 1776 in Denbigh, and became very celebrated as a harp virtuoso and composer for his instrument.

Parsons, Albert R., a pianist teacher and composer, the translator of Wagner's "Beethoven," born in Indianapolis about 1850, and educated at Berlin. Resides in New York.

Part, the music for each separate voice or instrument.

Parte (Ital. pār-tē). A part; a rôle in an opera.

Parte Cantante (Ital. pār-tē kān-tān-tē). The singing, or vocal part.

Partimento (Ital. pār-tē-mān-tō). An exercise, figured bass.

Partitur (Ger. pār-tūr-toor'). A score; full score. See Score.

Partita (Ital. pār-tē-tā). An old term synonymous with variation.

Pas (Fr. pā). A step; a dance.

Period. a melodic or harmonic formation consisting of two or more sections, of which two must stand in the relation of antecedent and consequent. See Part Second.

Perkins. Henry S., a teacher and writer of choral music, was born at Stockbridge Vt., March 20, 1833. Studied music at Boston, and commenced his work as conductor of musical conventions in 1860. Is author of about twenty collections of singing-class and convention music.

Perkins. Jule E., brother of the preceding, a good pianist and composer, and a fine bass singer, was born at Stockbridge, Vt., 1845. Studied singing in Paris and Italy, and made his debut in opera there about 1868, with distinguished success. In 1873 he joined the Mapleson Opera Company in London. Died at Manchester, England, 1875.

Perkins. W. O., Mus. Doc., composer and teacher of music, brother of the preceding, was born at Stockbridge, Vt., about 1829. Studied in Boston, conducted conventions, etc., since 1860. Resides in Boston.

Perne, François Louis (pern), a learned French teacher of musical theory and composer. Born 1772 at Paris. Died 1832.

Persiani, Josefo (pür-sé-y'-né). An opera composer. Born in one of the States of the Church, 1805.

Perti, Giacomo Antonio (pär'-tē). A notable composer of the old school. Born 1661. His first mass was produced under his own direction in St. Peter's in 1680. Died 1756.

Percussion (Eng. pér-kúsh'-ón). Striking, as applied to instruments, notes or chords; or the touch on the piano-forte.

Perfect, complete, satisfactory. The perfect consonances are unison, octave, fifth and fourth.

Perfect Cadence, a cadence consisting essentially of the chord of the dominant seventh, followed by the tonic, both chords uninverted, and the soprano and bass having the tonic in the last chord.

Perpetual Canon, a canon without an ending, like a round.

Pesante (Ital. pě-zán'-tě). Heavy, ponderous, with importance and weight, impressively.

Peschka-Leutner, Minna (pěs-khă loft'-nér). A brilliant singer, long a favorite at Leipsic, and heard in this country in 1871. Born 1839 in Vienna.

Pestalozzi, Johann Heinrich (pěs-tă-löt'-zī), the celebrated teacher, was born in Zurich, 1746, and devoted himself to improving the method of teaching children by presenting to them "the thing before the sign."

Petrella, Enrico (ān-rē'-kō pā-trēl'-y), an Italian composer of operas. Born in 1813, in Palermo, educated at Naples, and produced at the age of 15 his first opera. Was author of about twenty operas. Died 1877 in Genoa.

Peu (Fr. pü). Little, a little.

Pezze (Ital. pl. pät-sö). Fragments, scraps, select, detached pieces.

Pfeife (Ger. pfī'-fē). Pipe, fife, flute.

Pfeiffer. Oscar, pianist, born at Vienna, 1828, made concert tours 1845-1867 in Europe. In 1864 went to Rio Janeiro, where also he had fine success. Composes for the piano.

Pflughaupt, Robert (pfloog'-howpt), a brilliant pianist. Born 1833 in Berlin. Studied with Liszt. Died 1863.

Phantasie (Ger. fän-tă-see'). Fantasy, fancy, imagination.

Philidor, François André, a French opera composer. Born 1726. Died in London, 1795. P. was the inventor of French comic opera, of which he composed 22.

Philharmonic, lovers of harmony, a society devoted to the interests of music.

Philosophy of Art, the relation of art to the human mind. See Part Four.

Phone (Gr. fō'-ně). The voice, a sound or tone.

Phonetik (Gr. fō-nōt'-ik). System of singing, or of notation and harmony.

Phrase, a short musical sentence, a musical thought or idea which makes sense, but not complete sense.

Phrasing, the art of uniting tones into phrases, and separating phrases from each other, as well as the proper modulation of the sound so as to express the musical idea.

Phrygian, one of the ancient Greek modes.

Physcharmonia (Gr. phis-hăr-mōn -i-kă). An instrument, the tone of which resembles that of the reed pipes in an organ, and is produced by the vibration of thin metal tongues, of a similar construction to those of the harmonium. The name is also applied to a stop in the organ with free reeds, and with tubes of half the usual length.

Piacere (Ital. pě-ă-tshă -rĕ). Pleasure, inclination, fancy; *a piacere*, at pleasure.

Piacevole (Ital. pō-ă-tshă-vō-lĕ). Pleasing, graceful, agreeable.

Piacimento (Ital. pō-ă-tshō-mān -tō). See *piacere*.

Pianino (Ital. pō-ă-nē-nō). A small piano-forte.

Piano (Ital. pō-ă-nō). Soft, gentle.

Plagendo (Ital. pō-ă-jān'-dō). Plaintively, sorrowfully.

Piano-forte. The distinguishing feature of the piano-forte is the use of an elastic hammer to strike the strings. Has been gradually evolved through countless modifications during the last two centuries. Steinway & Sons are the most brilliant and successful experimenters during the past twenty-five years.

Piano à queu (Fr. pē-ă-nō à küh). A grand piano-forte.

Piano Score, a series of staves arranged for representing vocal music and its piano-forte accompaniment.

Platti, Alfred, the celebrated cellist, was born in Bergamo, 1823, and appeared in public with great success at the age of 16. In 1846 he first came to London, where for the most part he has since resided. Is author of a number of pieces for cello and piano.

Pibroch (pē'-brōk). A wild, irregular species of music, peculiar to the Highlands of Scotland, performed on the bagpipe.

Picchiettato (Ital. pē-kē-ĕt-tă-tō). Scattered, detached. In violin playing it means that sort of staccato indicated by dots under a slur.

Piccinni, Nicolas (pē-tshē-nē), known under the name *Piccini*, a celebrated opera composer, the rival of Gluck, was born in 1728, near Naples. Educated at Naples. Appeared as composer in 1747, which was the beginning of a long and brilliant career as opera composer. P. lived chiefly at Naples. Died at Passy, 1800.

Piccinni, Louis, second son of the preceding, was born in 1766 at Naples, and was also a very good composer. D. 1827.

Piccolomini, Marie (pēk-kō-lō-mē-nē), a pleasing singer, born at Siena, 1836. Made her debut at Turin in 1855. Came to America in 1855.

Piece (Fr. pē-ā). A composition or piece of music; an opera, or drama.

Pieno (Ital. pē-ū-nō). Full.

Pietoso (Ital. pē-ū-tō'-zō). Compassionately, tenderly. Implying, also, a rather slow and sustained movement.

Pifferari (Ital. pl. pēf-fēr'-rē). Pipers.

Pilate, August (plāt-lē), a composer. Born at Bouchain, 1810, educated at Paris. Brought out his first opera about 1854.

Pinee (Fr. pīn-h-sū). Pinched. See *pizzicato*.

Pipe, any tube formed of a reed, or of metal or wood, which being blown into at one end, produces a musical sound. The *pipe*, which was originally no more than a simple oaten straw, was one of the earliest instruments by which musical sounds were attempted.

Pipes of Pan. See Pandean Pipes.

Piesendel, Johann George, a distinguished German violinist. Born at Karlesburg, 1687. Played and conducted in all the principal cities in Europe, and died 1755.

Piston (Fr. pī-tōñ). A valve in a brass instrument. Hence *cornet à piston*, cornet with valves.

Pitch, means "point," the highness or lowness of sounds. That quality of tones which depends on the rapidity of the vibrations producing them. Pitches are named by letters, as A, A sharp, B, C, etc. The different octaves are distinguished as *large*, *small*, *once marked*, etc., namely, Middle C and the six degrees above it belong to the "once-marked octave" and written ē, ā, etc., or c', d', e', etc.; the octave above this is the "twice-marked octave" c, d', e', f', etc. The octave below middle C is the "small octave," written c, d, e, etc., the octave below this the "large" octave, C, D, E, etc., below this the "double" octave, CC, DD, etc. Pitches are also distinguished as "8ft," "4ft," "2ft," or "16ft," according to the length of the pipes producing them. Organ stops are designated in this way according to the length of the pipe producing the tone for the finger key two octaves below middle C. The standard pitch is 8ft. A stop of this pitch gives for every note sounds agreeing with the voice; 16ft. stops give sounds an octave lower; 4ft. stops an octave higher, 2ft. an octave higher still.

Pitch, Concert. French pitch is about 522 vibrations per second for middle C. Concert pitch is higher, about 540.

Piu (Ital. pē-oo). More. As *piu allegro*, more allegro; *piu forte*, more forte; *piu moto*, quicker, etc.

À air, à add, à arm, à eve, à end, à i.e., à ill, à old, à old, à dove, à moon, à late, à hot, à br. sound

Pixis, Friedrich Wilhelm, an organist in Mannheim, 1770, a pupil of the Abbe Vogler. Author of a number of works for organ and piano.

Pizzicato (Ital. pē-t-sē-kō-tō). Pinched, meaning that the strings of the violin, violoncello, etc., are not to be played with the bow, but pinched, or snapped with the fingers, producing a *staccato* effect.

Placidamente (Ital. plă-tshē-dă-mă-n-tē). Calmly, placidly, quietly.

Plagal, ancient modes in which the melody was confined between the dominant and its octave.

Plagal Cadence, a cadence in which the final chord on the tonic is preceded by the harmony of the sub-dominant.

Plain Song, or **Plain Chant**, the name given to the old ecclesiastical chant when in its most simple state and without those harmonic appendages with which it has since been enriched. The ancient music for the psalms and liturgy.

Plaintif (Fr. plănh-tēf). Plaintive, doleful.

Plaque (Fr. plă-kă'). Struck at once, without any arpeggio, or embellishment.

Plaquer (Fr. plă-kă'). To strike at once, speaking of chords.

Plectrum (Lat. plăk'-trūm). A quill, or piece of ivory or hard wood, used to twitch the strings of the *mandoline*, lyre, etc.

Plein Jeu (Fr. plănh zhū). Full organ. The term is also applied to a mixture stop of several ranks of pipes.

Pieno (Lat. plă-nō). Full. See "Full Organ."

Pleyel, Ignaz (plă'-ēl), composer of a great number of instrumental works, was born the twenty-fourth son of his father, about 1757, near Vienna. Died 1831.

Pleyel, Camille, eldest son of the preceding, also a good composer, was born at Strassburg, 1792. Died in Paris, 1855.

Plico (Lat. plē-kō). A kind of ligature used in the old music, as a sign of hesitation or pause.

Pneumatic Lever, a contrivance for diminishing the weight of touch on large organs, invented by Mr. Charles Barker, of London, and afterwards of Marseilles. It consists of a small bellows about 14 inches by 3, for every key. When the key is pressed it opens a valve into this bellows, which is immediately inflated and thereby opens the valves belonging to the key touched. The "pneumatic action" completely softens the touch, which on large organs amounts to several pounds per key, but it results in a loss of time. In order to diminish this as much as possible, the pneumatics are operated by a "heavy wind," of a pressure equal to a column of water 6 inches high, or threeabouts.

Pochette (Fr. pō-shĕt). A kit, a small violin used by dancing masters.

Poco (Ital. pō-kō). Little; as *poco a poco*, little by little; *un poco adagio*, a little adagio.

Pohl, Karl Ferdinand (pōl), the popular author of "Mozart and Haydn in London," Biography of Haydn, etc., is an organist, and was born 1823 at Berlin and studied in Vienna with Sechter.

Poi (Ital. pō-ē). Then, after, afterward; *piano poi forte*, soft, then loud.

Polacea (Ital. pō-lāk,-kā). A Polish national dance in 3-4 time; a dance tune in which an emphasis is placed on the first unaccented part of the measure.

Polka, a lively Bohemian or Polish dance in 2-4 time, the first three quavers in each bar being accented, and the fourth quaver unaccented.

Polonaise (pōl-ō-nāz). A movement of three crotchets in a measure, the rhythmical pause coming on the last crotchet of the bar.

Polyphony, "many sounds." Applied to compositions consisting of three or more independently moving voices, as in fugue, etc. Distinguished from *Homophony*, in which there is but one melodious voice, the others being accompaniment, as in glees and American psalmody. See Chapter V.

Pomposo (Ital. pōm-pō-zō). Pompous, stately, grand.

Poniatowski, Joseph, Prince, and kinsman of Stanislaus II, last king of Poland, was born at Rome, 1816. He was educated in music, and produced seven or eight operas.

Ponte. Lorenzo da, a famous writer of opera librettos, among them Mozart's "Figaro" and "Don Juan." Born 1749. Died 1838.

Popper, David, a distinguished 'cellist, born 1842. Lived since 1868 in Vienna.

Porpora, Nicolo (pōr-pō-rō), the distinguished opera composer and rival of Handel, was born at Naples in 1686, educated there, appeared as composer in 1708, and after several years' wandering between Vienna, London, etc., in 1760 he returned to Naples, where he lived at the head of the Conservatory of San Onofrio. Died 1767. Wrote more than 50 operas, 6 oratorios, 4 masses, 29 other sacred works, 6 symphonies for chamber, etc.

Portamento (Ital. pōr-tā-mān-tō). A term applied by the Italians to the manner or habit of sustaining and conducting the voice. A singer who is easy, and yet firm and steady in the execution of passages and phrases, is said to have a good *portamento*. It is also used to connect two notes separated by an interval, by gliding the voice from one to the other, and by this means anticipating the latter in regard to intonation.

Portando la voce (Ital. pōr-tān-dō lā vō-tshē). Carrying the voice, holding it firmly on the notes.

Posaune (Ger. pō-zōu-nē). A trumpet, a trombone, a sackbut, also an organ stop.

Potpourri (pōt-poor-rē). A medley, a *capriccio* or *fantasia*, in which favorite airs and fragments of musical pieces are strung together and contrasted.

Position, a shift on the violin, tenor, or violoncello: the arrangement or order of the several members of a chord.

Positive, an appellation formerly given to the little organ, placed in front of the full or great organ.

Possibile (Ital. pōs-sō'-bō-lō), possible; *il più forte possibile*, as loud as possible.

Postludium (Ital. pōst-lū-dī-ūm). After-piece, concluding voluntary.

Potter, Cypriani, pianist and composer. Born in London, 1792, where his father was a professor of music. Studied with Calcott, Crotch, and Woelfl. Was made professor in the Royal School of Music, and in 1825 president of the same. Died 1872. Wrote trios, duos, sonatas, and piano pieces.

Pral trill, the German name for the *mordente*, an embellishment consisting of two small notes preceding a principal one. See appendix.

Pratt, Silas G., pianist and composer, was born Aug. 12, 1847. Studied at first in Chicago, afterwards with Wüllerst and Kullak, at Berlin, and still later with Liszt, at Weimar. Has written two operas, a symphony, many piano pieces, etc.

Preceptor, the appellation given formerly to the master of the choir.

Prelude, a short, introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

Precipitando (Ital. prā-tshē-pē-tān-dō). Hurrying.

Precipitato (Ital. prā-tshē-pē-tā'-tō). In a precipitate manner, hurriedly.

Precisione (Ital. prā-tshē-zē-ō'-nē). Precision, exactness.

Preghiera (Ital. prā-ghē-ā'-rā). Prayer, supplication.

Preparation, that disposition of the harmony by which discords are lawfully introduced. A discord is said to be prepared when the discordant note is heard in the preceding chord, and in the same part, as a consonance.

Prestamente (Ital. prē-tā-mān'-tē). Hurriedly, rapidly.

Prestezza (Ital. prē-tād'-sā). Quickness, rapidity.

Presto (Ital. prās'-tō). Quickly, rapidly.

Pressure tone, a sudden crescendo.

Prima (Ital. prē-mā). First, chief, principal.

Prima Vista (Ital. prē-mā vē'-stā). At first sight.

Prima Volta (Ital. prē-mā vōl'-tā). The first time.

Principal, the chief idea in a piece of music. See Chapter XIII.

Principal, an organ stop of diapason tone. In English organs the principal is the "octave," a 4ft. stop. In German it is the open diapason of 8ft. or 16ft.

Programme, an order of exercises for musical or other entertainments.

Programme Music, music designed to tell in tones a story derived from some poem, or legend. See Chap. XXI.

Progression, movement from one tone or chord to another.

Prosody, a term, partly grammatical and partly musical, relating to the accent and metrical quantity of syllables, in lyrical composition.

Prologue. Musical, the preface or introduction to a musical composition or performance; a prelude.

Professor of Music, the instructor or lecturer on music in a chartered college or school. An accomplished musician (English usage).

Pruckner. Dionys, a brilliant pianist, and a good teacher. Born about 1830. Studied with Liszt at Weimar, at the same time with Bülow, Mason, Klindworth, Raff, etc. Came to New York in 1874, but made only a short stay. Is now professor of Piano in the Conservatory at Stuttgart (1880).

Pruckner, Caroline, a distinguished German dramatic singer. Born at Vienna in 1832.

Prudent, Emil (prū-dūn), a brilliant pianist and composer of elegant fantasias and salon pieces, was born at Angoulême, 1817. Studied at the Conservatoire, and was much influenced by Thalberg. Died at Paris, 1863.

Prume. François, one of the most brilliant violinists of recent times, was born at Stavelot in 1816, appeared in public as violinist at an early age. Died 1849.

Prume. Jehin, nephew of the preceding, was also a fine violinist, and visited America in 1860. Born at Brussels, 1840.

Psalm, a sacred song or hymn.

Psalmody, the practice or art of singing psalms; a style or collection of music designed for church service.

Psalter, the book of Psalms.

Purcell, Henry, an English dramatic and church composer, was born in London, 1658, the son of a musician. His talent was such, that at the age of 18 he was organist of Westminster Abbey and the Royal Chapel. He composed music to many plays. Purcell had positive genius, and showed fresh and vigorous melodic invention. He had not the severe contrapuntal training of Bach or Handel, his contemporaries. Died at the age of 37 in 1695.

Quadrat (Ger. quād-rāt). The mark called a natural. See Chromatic Signs in Appendix.

Quadrille (Fr. kä-drēl). A French dance, or set of five consecutive dance movements, called La Pantalon, La Poule, L'Ete, La Tenise (or La Pastourelle) and La Finale.

Quantz, Johann Joachim, 1697-1773. A distinguished musician in the employ of Frederick the Great, of Prussia, known especially as a flute virtuoso. His instruction book for that instrument marks an epoch in the development of the flute, and of flute-playing. Quantz was also an excellent violinist and oboist, was thoroughly acquainted with all the orchestral instruments in use in his time, and with the art and science of music. He left a large number of compositions, especially for the flute.

Quart (Fr.) A fourth.

Quarter-note, a black note, otherwise known as crotchet.

Quarter Rest, a rest equal to a quarter note.

Quarter-tone, a small interval of no precise dimension, because the "whole tone" itself varies.

Quasi (Ital. quā-sē). As if, like.

Quartette (Ger. quār-tēt). A composition for four voices or instruments.

Quart-Sex (Lat.). Fourth-sixth chord.

Quart - Septime (Lat.). Fourth-seventh chord.

Quatuor (Lat.). A composition for four voices.

Quaver, an eighth note.

ñate, ñ add, ñ arm, ñ eve, ñ end, ñ ice, ñ ill, ñ old, ñ odd, ñ o're, ñ moon, ñ late, ñ but, ñ fr., ñ round

Querflöete (Ger. kwār flō-tē). A German flute.

Querstand (Ger. kwār-stānd). A false relation in harmony.

Queto (Ital. kwe-ū-tō). Quietly, calm, serene.

Questa (Ital. quās-tā). This, that.

Quiek-step, a lively march, generally in 2-4 time.

Quintadena (kwīn-tā-dē'-nā). An organ stop of soft, flute-like quality, which gives the twelfth quite plainly.

Quintaton (Ger. quīn-tā-tōn). A manual organ stop of 8ft. tone and stopped diapason quality, producing the 12th perceptibly. Also a pedal stop.

Quinten-folge (Ger.) Successions of fifths.

Quintette, a composition for five voices.

Quintole, a group of five notes.

Quint Gedackt (Ger. quīnt ghe-dāk't). An organ stop of the stopped diapason species, sounding the fifth above.

Qui Tollis (Lat.) "Thou who takest away," part of the Gloria in Excelsis, usually set in music as a separate number.

Quoniam tu Solus (Lat.) "For thou alone art holy," part of the Gloria, usually set as a separate number.

R., right (hand).

Rackett, an old wooden wind-instrument, lower and deeper than the bassoon.

Raddoppiamento (räd-dōp-pē-ü-mān'-tō). Augmentation, reduplication; the doubling of an interval.

Radecke. Robert, a pianist, violinist and conductor, born at Pittmannsdorf in 1830. Studied with his father at Leipsic, where he distinguished himself, and in 1852 was made second director of the Leipsic Sing-Academie. Resides at Berlin. Has composed many songs, overtures for full orchestra, etc., and in many ways shown himself one of the first musicians of the present time.

Radical Bass, a bass exclusively composed of the roots of the chords.

Raff. Joachim (yō-äk-ēm räf), one of the greatest composers now living, was born May 12, 1822, at Lachen in Switzerland. His first opera, "King Alred," was composed in 1849. From this time on Raff has produced a long succession of works, all well written, although sometimes too carelessly, which have at length acquired currency throughout the world. They consist of 8 symphonies, 2 suites, 5 overtures, several concertos, very much chamber music, songs, piano pieces, etc., in all over 200 works. At present (1880) Raff is director of the Conservatory at Frankfort-on-the-Main.

Rallentando (Ital. räl-lēn-tan dō). The time gradually slower and the sound gradually softer.

Raimondi, Pietro, a highly esteemed composer and teacher of counterpoint in Rome, 1786-1853. Wrote more than 60 operas, 32 ballets, 150 psalms of the style of Marcello's, and very many other church pieces.

Rameau. Jean Philippe (rā-mō), a celebrated French composer and theorist, was born 1683 in Dijon. Educated at a Jesuit college. Appeared as writer of theoretical works in 1722, and ten years later as an opera composer. Died 1764.

Rans des Vaches (Fr. rāñ dē vāsh). Pastoral airs played by the Swiss herdsmen to assemble the cattle together for the return home.

Rapidamente (Ital. rā-pē-dā-māñ-tō). Rapidly.

Rapido (Ital. rā-pē-dō). Rapid.

Rappoldi, E. (rāp-pōl'-dē), one of the best violinists of the present, was born in Vienna, Feb. 22, 1839. Is concertmeister of the Royal Opera at Berlin.

Rathberger, Valentine, a prolific old church composer, a Benedictine monk, born 1690.

Ratio, relation. The relation of the rate of vibrations in tones.

Rauzzini, Venanzio (roud-zē-nē), an Italian singer and composer of operas, born at Rome 1747-1810.

Ravenscroft, Thomas, professor of music at Oxford, and one of the earliest English composers of psalmody, was born 1590. Died 1635.

Ravina, Jean Henri (rā-vē-nā), pianist and composer, was born at Bordeaux, May 20, 1818. Studied in the Conservatoire, and distinguished himself as a composer of salon pieces. Died 1862.

Re (Ital. rā). The second syllable in solmization. In French, the pitch D.

Rebec. A Moorish word signifying an instrument with two strings, played on with a bow. The Moors brought the Rebec into Spain, whence it passed into Italy, and after the addition of a third string obtained the name of *Rebeca*, whence the old English Rebec, or fiddle with three strings.

Rebel, François, a French opera composer, 1701-1775.

Recherche (Fr. rē-shēr-shā). Rare, affected, formal.

Rechte Hände (Ger. rēktē händ'). Right hand.

Recitative (rēc-ī-tā-teev'). A musical declamation. See Chapter XXXVIII.

Redern. Count von Fr. Wilhelm, Prussian general intendant of the opera, and composer of occasional pieces, was born 1802 in Berlin.

Reduciren, to reduce, or arrange a full instrumental score for a smaller band, or for the piano-forte or organ.

Reed, a contrivance for procuring vibrations. The *free reed* consists of a socket and a thin vibrating slip of brass fastened to it at one end, the other end swinging completely through the opening in the socket at each vibration. Used in accordions, concertinas, reed organs, harmoniums, and "free reed" stops in the organ. *Impinging or striking reeds*, consist of a steel socket with a triangular opening, and a vibrating brass tongue, which strikes against the socket in vibrating, and does not pass through, thus alternately

opening and closing the pipe. Used in reed stops of the organ generally. The *reed of oboe* and *bassoon* consists of two thin slips of reed (woody fibre), closely approximated, which alternately close and open when blown through. The *clarinet* reed consists of a slip, or tongue of reed vibrating against the wooden socket, and is, therefore, an impinging reed. The harmonics of a reed are similar to those of a string, hence reed instruments take the place of strings in military bands.

Reed, Daniel, one of the old American psalmists, published his first book, "The Columbian Harmony," in 1793. The music was illiterate.

Reeve, William, a successful English composer of musical dramatic pieces, and teacher of music, lived in London. Born 1757. Composed sixteen comic operas.

Reeves, Sims, the great tenor, was born at Woolwich, 1821, made his debut about 1840, after serious studies in London and Italy, and has since held highest rank among operatic and oratorio tenors. His son has in 1880 made a promising debut as tenor.

Recreation, a composition of attractive style, designed to relieve the tediousness of practice; an amusement.

Redowa (rēdō-wā). A Bohemian dance in 2-4 and 3-4 time, alternately.

Refrain, the burden of a song, a ritornel; a repeat. See *Burden*.

Regel (Ger. rāg-ēl). A rule.

Register, an organ stop.

Registration, the art of changing and combining stops so as to produce a musical effect in organ playing.

Regnard, Francis, Jacob, Paschalius and Carolo, four brothers, of Douay, in Flanders. They lived in the 16th century. Jacob and Francis left many compositions, especially the former, who was kapellmeister at Prague.

Rehearsal (rē-hēr-sāl). A trial, or practice, previous to a public performance.

Reicha, Joseph, 1746-1795. A distinguished violinist and composer of Prague. He left many compositions.

Reicha, Anton, 1770-1836, nephew of Joseph. A distinguished composer and theorist, also born in Prague. He lived for some years in Vienna, in the society of Haydn, Albrechtsberger, Salieri and Beethoven. The last twenty-eight years of his life he spent in Paris, where he was professor of counterpoint at the Conservatory. He wrote symphonies and overtures, and a great deal of chamber music. His first important publication dealing with the theory of music consisted in "36 fugues for the piano-forte, written on a new system." This new system consisted in answering the theme on every degree of the scale, instead of on the dominant. But as this principle is destructive of tonality, it failed to attain favor among musicians. He published works on melody, on harmony, and on composition, which were much used both in France and in Germany. He failed in his attempts at dramatic composition, but succeeded as an instrumental composer, and was universally respected as a learned and able musician, and a skillful teacher.

Reichardt, Johann Friedrich, 1752-1814. Kapellmeister in Berlin, and a prolific composer of operas and instrumental music, as well as a critic. In the latter field he lacked breadth of view and depth of insight, and here, as in his compositions, he failed to produce anything of lasting value. But he was of importance in the development of the German song, for he introduced a more energetic declamation, and hit upon a truer musical expression for some of Goethe's songs than had been found before. He is also the father of the German *Liederspiel* (Vaudeville), a play with popular songs introduced.

Rein (Ger. *rīn*). Pure, clear, perfect; *kurz und rein*, distinct and clear.

Rheinberger. Joseph (rīn'-būr-gĕr) one of the most talented composers of the present time, was born in Vaduz, 1839. Showed great talent for music, and was organist in church at the age of seven. He was educated at Münich, and resides there as teacher and conductor. Has written several operas, oratorios, organ pieces, piano works and chamber music.

Reinecke, Karl (rī'-nēck-ĕ), composer, conductor, and piano virtuoso, was born June 23, 1824, in Altona. He was taught by his father, an excellent musician. At 18 years of age he made a successful concert tour to Copenhagen and Stockholm, engaged as conductor at Barmen in 1854. In 1859 he accepted a more important conductorship at Breslau. Since 1861 he has been the conductor of the world-renowned Gewandhaus concerts at Leipsic. He continues to be an excellent concert pianist, and has made many concert tours to London and elsewhere. He is also constantly engaged in composition, and has published more than 100 original works, among them symphonies, operas, masses, oratorios and overtures, and much chamber music.

Reinken, Johann Adam, a very celebrated organist, was born at Deventer, Province of Ober-yssel, in the Netherlands. His education was mainly obtained at Leipsic and Hamburg, in the latter place studying with Scheidemann, whom he succeeded as organist at the St. Catherine Church. Bach made two journeys to Hamburg to hear him, the last time playing several hours for Reinken, who declared that the art of organ-playing, well-nigh extinct, had found a new exponent. He died at the advanced age of 99 years and 7 months, Nov. 24, 1722. He published but one work, entitled "Sonatæ, concertanten, allemanden, couranten, sarabandæ and chiquen for two violins and cembals."

Reinthafer, Carl Martin (rīn'-tä-lĕr), a German musician of some note as teacher of voice and director of various musical societies in Bremen, and also a school of vocal music, was born at Erfurt, Oct. 13, 1822. He is the author of an oratorio of note, "Gebtha."

Reissiger. Carl Gotlieb, a German musician of versatile talent as singer, pianist, and composer, was born Jan. 31, 1795, at Belzig. Became a pensioner in the Thomas school in Leipzig, where he studied composition and piano. Later by the kindness of friends he received money to pursue his studies in Berlin, and later in Munich with Winter; after traveling through Italy, France and Holland he

returned to Berlin and took a position as teacher in a church music institute. He was called in 1826 to Dresden to take the place of director of German opera, vacated by Marschner, and gave such evidence of his superior ability as a director that the King of Saxony appointed him as successor to the deceased von Weber. His compositions include operas, church music, masses, motettes, orchestral works, symphonies, and overtures, and also string and piano quintettes, quartettes, trio and duos, besides piano works, and songs. His songs, and especially piano and string trios were at one time very popular, but are almost unknown at the present time. D. 1859.

Reissiger, F. A., a brother of the above
Born July 26, 1809. As composer, director
and teacher he attained to some eminence in
Norway, his adopted home.

Reissman. Dr. Phil. August, was born at Frankenstein, Nov. 14, 1825, where he also received his first musical instruction. In 1843 he went to Breslau, where he studied theory, composition, organ, piano, violin and 'cello, thus becoming practically acquainted with music in many departments. During a stay at Weimar he decided to follow literature, and to his literary works is due the greater part of his reputation. The following are his principal literary works, "From Bach to Wagner," "History of the German Song," "General History of Music," three books, "General Musical Instructor," "Manual of Composition," biographies of Schumann, Mendelssohn, and Schubert. The University of Leipzig conferred upon him the degree of Doctor of Philosophy in 1875. He resides in Berlin, and lectures on the history of music in the Conservatory.

Religiosamente (Ital. rē-lō-jē-ō-zā-mūn-tē). Religiously, solemnly, in a devout manner.

Bellstädt. John Carl Frederick, was born Feb. 27, 1759, at Berlin. Died Aug. 13, 1813. He was the son of a printer, and made some improvements in that art. He organized in Berlin the first musical circulating library, and also was the first to write musical critiques for the public press. He did much for music in Berlin, by the introduction of artists in concerts. Among his literary works may be mentioned "An Examination into the Relation of Musical and Oratorical Declamation," and "An Introduction, for Piano-Players, to Bach's Method of Fingering, and his Embellishments and Manner of Execution."

Bellstädt. Caroline, a daughter of the above, born April 18, 1794, at Berlin, died Feb. 17, 1814. She was rightly called one of the greatest singers of her time, possessing an organ of remarkable beauty and compass, from A \flat to F, coupled with great dramatic talent.

Rellstab, Henry Frederic Louis, a son of J. C., born April 13, 1799, died Nov. 23, 1860. A musical critic and writer of note. The following are among his works: A witty book entitled "Henriette" (Sentag), "or The Beautiful Singer: a History of our Day, by Ferdinand Zuschauer;" "Franz Liszt," "Ludwig Berger," biographies, and "The Condition of the Opera since Mozart's time."

Related, having much in common. Related scales, those differing in but one type.

Relation, False, that connection which any two sounds have with one another when the interval which they form is either superfluous or diminished.

Religioso (Ital. rō-lō-jō-ō'-zō). Religiously, solemnly; in a devout manner.

Reminiscence, reminiscence.

Remenyi, Eduard (rō-mān'-yē), a great violin virtuoso, born 1830, in Hewes, Hungary. From 1842-1845, studied in the Vienna Conservatory. At the breaking out of the Hungarian revolution he entered the army as an adjutant, and at its close came to America as an exile, and concertized through the country. In 1853 he went to Liszt at Weimar; 1854 was appointed solo violinist to the queen of England, and later went back to his native land. Since early in 1879 he has been concertizing in this country. His playing is characterized by great fire and dash.

Remote, far away. Remote keys are those having few tones in common, as C and F sharp, or F and C sharp.

Repeat, a character indicating that certain measures or passages are to be sung or played twice.

Repercussion (Lat. rō-p-ēr-kūs'-sl-ō). Repercussion; the answer in a fugue.

Replica (Ital. rō-plō-kū). Reply, repetition. See, also, *Repercussion*.

Reprise (Fr. rā-prēz). The burden of a song; a repetition, or return, to some previous part; in old music, when a strain was repeated, it was called a *reprise*.

✓ **Requiem** (Lat. rō-quī-ōm). A Mass, or musical service for the dead.

✓ **Resolution**, the subsidence of a dissonance into the consonant tone it temporarily displaced.

✓ **Resonance**, the reverberation or echo of sound.

Response, response or answer of the choir.

Rest, a mark signifying silence. Rests are of different forms, corresponding to note-lengths.

Retard, gradually, more slowly.

Retro (Lat. rā-trō). Backward, the melody reversed, note for note.

Reuter, George (roi'-tēr), a celebrated organist and composer of church and organ music. Born at Vienna, 1660. *Karl* (called the younger), son of the above, born in Vienna, 1697, was also a noted organist. Died in 1770. *Romannus*, a Benedictine monk, born at Kallmühl, near Regensburg, 1755, and died 1805. A composer of note among his brotherhood in his time.

Reyer, Louis Etienne Ernst (rē'-ēr), a French opera composer, born at Marseilles, Dec. 1, 1823.

Revoice, to restore the voice of a reed or organ pipe by removing the dust, and otherwise correcting the impairment of use.

Rhapsody (Eng. rōp'-sō-dy). A *capriccio*, a fragmentary piece; a wild, unconnected composition.

Rhythm (Eng. rōthm). The division of musical ideas or sentences into regular metrical portions; musical accent and cadence as applied to melody.

Rhythmic (rōth-mik). Rhythorical.

Rhythmus, a rhythm.

Ribattuta (Ital. rē-bāt-too'-tā). A beat, a passing note.

Ricci, Frederico (rī'-tshē), a dramatic composer born at Naples, 1809, and also a teacher of singing.

Ricci, Luigi, brother of the above, born at Naples, 1808, died Jan. 1, 1860. An opera composer of note.

Richardson, Nathan, a native of Gloucester, Mass., born about 1830. Studied music for several years with Dreyfuss at Prague, and on his return to America in 1852, published his "Modern School for the Piano-forte," which was little else than a transcript of his lessons with Dreyfuss. He established the firm of Russell & Richardson in Boston, and afterwards wrote R.'s "New Method for the Piano-forte," which has sold over 500,000 copies. Died 1858.

Richter, Ernst Friedrich Eduard (rīkh'-tēr), German composer and writer on theory, born Oct. 24, 1808, at Gross-Schönau. Received his education at Zittau and Leipsic. At the founding of the Leipsic Conservatory he was appointed teacher of harmony and composition. At the death of Hauptmann he was appointed cantor of the Thomas-Schule. As a composer he is known best by his church compositions, but his works on harmony, counterpoint and fugue, are what give him rank among musicians. He died in 1878.

Richter, Hans, one of the most distinguished orchestral conductors of the present time. Born about 1833.

Ries, Ferdinand, piano virtuoso and composer, was born at Bonn, Nov. 28, 1784, and died Jan. 13, 1838. R. was the favorite pupil of Beethoven for four years, and to his and Dr. F. G. Wegeler's "Biographical Notes of Beethoven," we owe, in a large measure, our knowledge of Beethoven as man and artist. He was quite a prolific writer, but his works have in the main sunk into oblivion.

Riedel, Carl (rē'-dēl), born Oct. 6, 1827, at Kronenberg. He was the founder and director of the now famous Reidelsche-verein, a choral society which has done much for the advancement of music in Germany, but especially in Leipsic, by bringing out the works of ancient and modern composers. He has made no great reputation as a composer, although many of his works have merit.

Rietz, Eduard (reetz), a noted German violinist and director, born in 1801 at Berlin, died 1832.

Rietz, Julius, brother of the above, born in Berlin, Dec. 28, 1812. A composer, director and teacher. Was director, in 1838, of the Gewandhaus Orchestra in Leipsic, where he also taught composition in the Conservatory. R. is the editor of many standard works in the Breitkopf & Härtel editions. Died Oct. 1, 1877.

Righini, Vincenzo (rīg-ee'-nō), an Italian opera composer and director of great note in his time, was born at Bologna, Jan. 22, 1756. Although his operas were very popular at the time, they are never heard, and aside from an overture to "Tigrane," of great nobility, but few, if any, are heard at the present time. Died Aug. 19, 1812.

Rimbault. Dr. Edward, a learned English writer about music, born at London June 13, 1816. Is author of many collections of music, a history of the organ, etc. D. 1876.

Rimborzando (Ital. *rēn-fōr-tshān'-dō*). Strengthened, reinforced; a repeated reinforcement of tone or expression; indicating that several notes are to be played with energy and emphasis.

Rinek. Christian Heinrich, a distinguished organist and composer for the organ, was born at Elgersburg in 1770, was a pupil of Kittel, a pupil of Bach's. In 1805 he became cantor Stadtorganist at Darmstadt, where he died in 1848.

Ripieno (Ital. *rē-pē-ā-nō*). The *tutti*, or full parts which fill up and augment the effect of the full chorus of voices and instruments. In a large orchestra all the violins, violas and basses, except the principals, are sometimes called *Ripieni*.

Ritardando (Ital. *rē-tār-dān'-dō*). Retarding, delaying the time gradually.

Ritenuto (Ital. *rē-tē-noo'-tō*). Detained, slower, kept back; the effect different from *Ritardando*, by being done at once, while the other is effected by degrees.

Ritornell (Ital. *rē-tōr-nāl*). The burden of a song; also, a short symphony or introduction to an air; and the symphony which follows an air. It is also applied to *tutti* parts, introductory to, and between, or after, the solo passages in a concerto.

Ritter, A. G., organ virtuoso and royal music director, was born at Erfurt, Aug. 11, 1811. Was pupil of Ludwig Berger, A. W. Bach, etc., and in 1847 became organist at the cathedral in Magdeburg. Is the author of many fine works for organ, and an instruction book.

Ritter, Theo. A pianist and composer, born about 1838 in Paris. He was a pupil of Liszt, and is a composer of merit. Was in this country in 1875, with Nillson.

Ritter. Friedrich Louis, Mus. Doc., a learned musician and professor of music in Vassar College, was born at Strassburg in 1837, and came to New York about 1864.

Ritter. Fanny Raymond, a brilliant soprano, teacher of singing, and fine writer about music, wife of the preceding, was born in Philadelphia about 1840, and shares her husband's labors at Vassar.

Ritual, an order of rites, hence the written order of public religious service.

Rive-King, M'me Julia, the distinguished piano-forte virtuoso and composer, was born at Cincinnati, O., in 1853. Early showed a talent for music, and played Thalberg's "Don Juan" fantasia in public at the age of eleven. Later she made some studies with Mills in New York, after which she went to Weimar, with Liszt. Returning to this country in 1875, she met everywhere the most distinguished success, and played highly important and artistic programmes in all parts of the country. She resides at present in New York, where she occupies a distinguished position.

Riverso (Ital. *rō-vār-sō*). Reverse motion, the subject backward, in double counterpoint.

Rochlitz. Friedrich Johann, a writer about music, at Leipsic, born 1769, died 1842. Author of an elaborate collection of vocal music, etc.

Rode, Pierre, a favorite violinist, born at Bordeaux, 1774. He lived chiefly in Paris, and was distinguished for the elegance and grace of his play. Died 1830.

Roger, Gustave Hippolyte, 1815. A tenor singer of the Paris Opéra Comique, distinguished as well for his dramatic ability as for his singing. After he had passed his prime as an opera singer he became professor of singing in the Paris Conservatory. D. 1879.

Rohr (Ger. *rōr*). Reed, pipe.

Rohrfloete (Ger. *rōr-flō-tō*). Reed-flute, a stopped diapason in an organ.

Role (Fr. *rōl*). A part or character performed by an actor in a play or opera.

Romance (Fr.) See *Romanza*.

Romantie, strange, striking. See Part Sixth.

Romanza (Ital. *rō-mān-tsō*). Formerly the name given to the long lyric tales sung by the minstrels, now a term applied to an irregular though delicate and refined composition.

Romberg, Andreas, Dr., 1767-1821. A distinguished violin virtuoso, and a talented and skilful composer, most of whose artistic life was spent in Hamburg. He wrote six symphonies, eight overtures and much chamber music. His best known work is his setting of Schiller's "Lay of the Bell."

Romberg, Bernhard, 1767-1841. Cousin of Andreas, and associated with him in his concert tours for many years. He was a distinguished violoncello virtuoso, and a prolific composer for his instrument. He was also an accomplished musician, and was conductor four years in Berlin, and two years professor in the Paris Conservatory.

Ronconi, Dominico (*rōn-kō-nō*), 1772-1839. A renowned tenor singer with a wonderful voice, admirably trained. He was equally distinguished as a singing teacher. He taught in Milan, Venice and elsewhere in Italy, and also in Munich, Vienna and Paris, whither he was repeatedly called.

Ronconi, Felice, George and Sebastian, sons of Dominico, and all excellent singers. George was the best of the three.

Rondo, a round. See Chap. XIV.

Rondino (Ital. *rōn-dō-nō*), a little rondo.

Rondoletto (Ital. *rōn-dō-lāt-tō*). A short and easy rondo.

Root of a Chord. The greatest common measure of the system of vibrations producing the chord. The root is the *resultant-tone* of the chord, and remains unaffected by changes of position in the parts, or by inversion. Dissonant chords have properly no roots.

Rore, Cyprian de, 1516-1565. A very distinguished master, and one who contributed essentially to the development of music. He wrote many motettes and madrigals, in many of which he applied for the first time the results of his own experiments and those of his predecessors, Willant and Zarlino, in chromatic tones and harmonies, thus increasing the means of musical expression.

Rosellen, Henri, 1811. An extremely popular piano teacher, of Paris, and the composer of a great number of popular parlor pieces. He was a pupil of Henri Herz in piano playing, and of Féétis and Halévy in composition.

Rosenhain. Jacob (rō-sēn-hīn), 1813. An excellent pianist, teacher and composer of serious music; born in Mannheim, but settled for many years in Paris. He won the hearty praise of Mendelssohn and Schumann, and is respected by all who know him. He now lives in retirement in Baden-Baden.

Rosetti. Franz Anton (rō-sēt'-tl), 1750-1792. A Bohemian musician and composer. He wrote oratorios, symphonies and chamber music.

Ross. John, 1764-1833. Organist of St. Paul's, at Aberdeen. He wrote six concertos for piano and orchestra, seven sonatas for piano-forte, songs, etc.

Rossi, Lemme (rōs'-sl), 1601-1673. Professor of philosophy and mathematics at the University of Pérouse, his native city. He wrote a work on the relations of the musical intervals.

Rossi, Luigi Felicio, 1805-1863. A respected professor of music and composer of church music in Turin.

Rossini, Gioachomo Antonio (rōs-sē'-nē), 1792-1868, was born in Peraro, of poor but musically gifted parents. His father was a trumpeter; he was also a devoted patriot, and his revolutionary enthusiasm caused him to be thrown into prison. While there, his wife was obliged to support the family, and being possessed of a fine voice and dramatic talent, went upon the stage as a prima donna. Young Gioachomo received musical instruction very early, though in a somewhat desultory and superficial way. Even after he entered the school of music at Bologna, in his 15th year, he was poorly taught in composition. But he diligently studied Haydn and Mozart, and soon felt the impulse to compose. After some eight or ten insignificant operas and other youthful works, which served to develop his talent and to give him skill in composition, he wrote "Tancred" in his 21st year. This work was so brilliant, so florid, so full of splendid, gorgeous effects, that it made a new epoch in Italian music, and retained its popularity all over Europe for many years. He had been poor, but his success with this and some other operas led to an engagement in Naples, where Barbaja, his theatre director, gave him valuable assistance, and made money for them both. He wrote here "The Barber of Seville," one of the best comic operas ever produced, and "Othello," in which he strove after dramatic characterization. This latter tendency he showed still more in his "Moses in Egypt," and especially in "William Tell," in which his work culminated. This was his last opera, and was written in 1830. He had now become a rich man, and lived in luxurious retirement the life of a cultivated and elegant gentleman and connoisseur until his death. His only important work after "William Tell" was his "Stabat Mater," a brilliant and imposing but not essentially religious work. He was twice married, both times happily, and his first marriage, especially, had an extremely favorable influence on the development of his genius. He was one of the great creative minds of our time. (F.)

Rouget de L' Isle, Claude Joseph (rō-jā dō-lēl), 1760-1836. The composer of the world-renowned Marseilles Hymn, perhaps the most inspiring battle song ever written. He wrote nothing else of importance.

Rousseau. Jean Jacques (roos-sō), 1712-1778. This distinguished philosopher and author was also possessed of decided musical talent. He lacked thorough technical training, but succeeded, nevertheless, in producing at least one opera which was decidedly successful. He also educated himself to be an authority in musical criticism, took an active part in the disputes between Sully and the Italians, and afterwards between the Gluckists and Piccinists, and contributed materially to the elevation and purification of French taste.

Rubato (Ital. rōo-bā-tō). Stolen; i. e. slackening or varying the time for the purpose of expression.

Rubini, Giovanni Battista (ru-bē'nē), 1795-1845. One of the most renowned singers who ever lived, and the best tenor in Europe in his day. His voice was extremely fine, and his execution astonishing. Among his best pupils was Mario.

Rubinstein, Anton Gregor (rū-bln-stīn). The greatest piano virtuoso of our time, and also a noted composer, was born in Wallachia, in 1829. His life, except when he has been on concert tours in Europe and America, has been spent in Russia. He was for many years director of the Conservatory at St. Petersburg, and also of the Russian Musical Society at the same place. He has written songs, piano music, chamber music, oratorios, operas and symphonies, some of which are very important.

Rubinstein. Nicolaus, brother of Anton, director of the Conservatory of the Singing Society of the Russian Musical Society in Moscow.

Rutherford, Emilia, a renowned singer of our time. Born in Russia in 1822. Her father was a Dutch conductor, who went to Hamburg when she was a child. At her marriage with Professor Küchermeister she withdrew from the stage, but finally returned to it, then settled in London, and has now been for some years a teacher of singing in Boston.

Ruhe (roo'-kē). Rest, repose.

Rust, F. W. (roost), 1739-1796. Music director in Anhalt-Dessau. Pupil of Friedemann Bach, and C. P. E. Bach. He was a good, but not a prolific composer, his strength being devoted to the promotion of music and culture generally. He made the little principality an intellectual center of great importance.

Rust, W. K., youngest son of F. W. Rust, 1787-1855. He was an excellent pianist and teacher.

Rust, Wilhelm, grandson of F. W. Rust, organist of St. Luke's Church in Berlin, and since 1871, professor of counterpoint and composition in Stein's Conservatory in Berlin. Born in 1822. He is a distinguished composer, writer on musical topics, and editor of numerous works.

Sacchini, Antonio M. G., 1734-1786. A distinguished Neapolitan composer, pupil of Durante. He wrote many operas and much church music.

Sachs, Hans, 1494-1576. The most renowned of the so-called "master singers," and a prolific writer of verses. Lived in Nürnberg.

Schnelder. Johann Gottlob, brother of Friedrich, was also born at Altgersdorf, near Zittau, in 1789, and studied not only the organ but also the piano and all orchestral instruments, distinguishing himself particularly upon the 'cello. In 1811 he succeeded his brother as organist in the University church at Leipsic, and in 1812 became organist at Görlitz. During the 13 years in this position he studied organ building carefully, and effected various important reforms in it. In 1820 he came the second time to Dresden, and there resided until his death, April 13, 1864. Schneider's activity was great in three directions: as teacher, organ expert, and virtuoso performer.

Schneider. Johann Julius, royal music director, etc., was born at Berlin in 1805, the son of an organ builder. He showed great talent for music, and studied the piano, organ, singing, theory, violin, horn, etc., and presently occupied all sorts of prominent positions in Berlin as teacher, director, organist, and composer. He wrote operas, cantatas, 200 songs for male voices, a quintette for piano and wind instrument, organ pieces, 70 pedal exercises, 40 fugues, 80 choral preludes, etc. Has been the recipient of many honors.

Schoberlechner. Franz, composer and piano virtuoso, was born in 1797 at Vienna, a pupil of Hummel, began early as a composer, in 1824 received 10,000 rubles for an opera he brought out at St. Petersburg, and died 1843. Wrote 5 operas and various instrumental works.

Schoenfeld. Henry, was born in Milwaukee, Oct. 4, 1856. He is a pupil of the Leipsic Conservatory and Lassen, of Weimar. He is a composer of considerable merit. Among others, "The Easter Idyll," a cantata for solo, chorus and orchestra; several sonatas, pieces for piano, violin, chorus and songs, etc.

Schroeder-Devrient. Wilhelmine, a great dramatic singer. Born at Hamburg, 1804, the daughter of a celebrated tragedienne, made her debut in 1819, and in 1822 distinguished herself in Beethoven's "Fidelio." Died 1860.

Schubert. Franz Peter, the founder of the romantic school of composition, and the great master of song, was born Jan. 31, 1797, near Vienna. His father was a schoolmaster. At the age of eight he was choir-boy in the Lichtenthaler church, and began the study of music, and presently played the first violin with success. In 1810 he wrote his first fantasia for piano-forte for four hands, and from then until his death he produced a continual succession of compositions, in the form of songs (of which he left 600), sonatas, an opera, eight symphonies, masses and vocal works of all sorts, trios, duos, etc. Schubert is distinctly a melodist, yet as a harmonist and orchestral colorist he is also great. His songs are among the most beautiful works of this kind, and in the greatest ones, like "The Erl King," and "Gretchen at the Spinning Wheel," he extended the bounds of musical expression. In his longer works he is frequently diffuse. But his melodies are always fresh and spontaneous, in which respect he is like Mozart. See p. 190 for further observations on Schubert's relation to Chopin and Schumann. Schubert died 1828.

Schulhoff. Julius, piano virtuoso and salon composer, was born at Prague in 1825. Studied with Kisch and Tomascheck, and appeared in public successfully at the age of sixteen. In his 17th year he went to Paris, where he learned higher piano-playing from Chopin, Liszt, and Thalberg. Since 1854 he has lived in Dresden.

Schultze. Edward, violinist and leader of the famous Mendelssohn Quintet Club of Boston, was born in Germany about 1828, and came to this country with the Germania Musical Society, about 1852, and has resided since then in Boston.

Schulz. Johann Peter, a noted song composer, was born at Lüneburg, 1747, and became director of the theatre. Died 1800. Schulz exercised important influence on the development of the *Lied*.

Schumann. Gustav, called also "the Berlin Schumann," was born at Holdenstedt, March 15, 1815, and has lived most of his life in Berlin, where he is highly esteemed as composer and pianist.

Schumann. Robert, the greatest composer of the romantic school, was born at Zwickau, 1810. Died 1856. See Chapter XLIX.

Scharwenka. Philip. Born 1847. Teacher in Kullak's Academy of Music in Berlin, of which he was a pupil. Composer of symphonies and lesser works.

Scharwenka. Xaver, younger brother of Philip. Born 1850. Also a pupil of Kullak's Academy, and taught there for some time. Distinguished pianist and composer of piano-forte music, as well as chamber music.

Schweitzer. Anton, was a dramatic composer and kapellmeister at Gotha and Weimar. Born 1737, died 1787. Composed about 20 operas.

Scordato (Ital. skör-dó-tó). Out of tune, false.

Score, all the voice-parts of a piece, arranged in parallel staves so as to show the entire instrumentation at a glance. *Orchestral score* contains all the orchestral parts; *vocal score*, all the voice parts; *piano score*, all the piano part, or the voice and piano parts.

Score-reading. The art or act of playing or thinking music from the orchestral score.

Seeling. Hans, a brilliant pianist and good composer, was born in 1828 at Prague, made a number of concert tours, and died at Prague in 1862.

Seligman. Hippolyte-Prosper, a violoncello virtuoso, born 1817 at Paris, and educated there. Is the composer of over 50 works, mostly operatic fantasias. Is the owner of one of the best of Nicola Amati's 'cellos.

Sensel. Ludwig, was one of the most noted German composers of church music in the 16th century.

Senza (Ital. sānd'-zā). Without; as *senza pedale*, without pedal; *senza ritard*, without retard.

Servo. Alex. Nikol (sīf'-vō), a Russian opera composer and writer, a friend of Liszt and Wagner, was born 1820. Several of his operas were produced in St. Petersburg. Died 1871.

Sostenuto (Ital. sōs-tā-noo'-tō). Sustaining the tone.

Sotto voce (Ital. sōt'-tō vō'-tshē). Under the voice, that is, in a low voice, softly.

Speidel, Wilhelm, born 1826, in Vienna. An excellent pianist, and especially renowned as a Beethoven interpreter. Also an excellent composer and conductor, and one of the founders of the Stuttgart Conservatory.

Speidel, Ludwig, brother of Wilhelm, born in 1830. Distinguished critic, and one of the editors of the Vienna "New Free Press."

Spianato (Ital. spē-ā-nā'-tō). Smooth, even, *legato*.

Spiccato (Ital. spēk-kā'-tō). Pointed, detached. In *violin music*, "with the point of the bow."

Spindler, Fritz, born 1817. Fine musician, composer, and piano-forte teacher. Pupil of Fr. Schneider. Has written much piano-forte music, also chamber music and a symphony. Is a teacher in Dresden.

Spinet, an old instrument somewhat like the square piano.

Spiritoso (Ital. spē-rē-tō -zō). In a spirited manner.

Spitz floete (Ger. spitz flō'-tē). An organ stop of a pointed flute-tone, generally of 8 ft.

Spoehr, Louis, 1784-1859. Native of Brunswick. Distinguished composer and violin virtuoso. Also an excellent orchestral conductor. He wrote in all branches of composition, but especially operas and symphonies of high rank.

Spontini, Gasparo Luigi Pacificus, 1774-1851. One of the greatest Italian opera composers. He was a superior conductor, and was for more than twenty years director of the Royal Opera in Berlin, whither he was tempted from a conductor's post in Paris, by a large salary and great privileges. His greatest operas are "The Vestal Virgins" and "Ferdinand Cortez."

Sponholz, Adolph Heinrich, 1803-1851. Organist in Rostock, and composer of piano-forte music, songs, motettes and orchestral pieces.

Stabat Mater (stā'-bāt mā'-ter). A cantata or oratorio by Rossini in 1832. The words are those of a very old hymn.

Staccato (Ital. stāk-kā'-tō). Detached, distinct, separated. *Staccato* is of many grades, from the mild one made by the violin bow when reversed for each successive note, to the extreme *pizzicato* made by snapping the strings.

Ständchen (Ger. stānd'-khen). A serenade.

Stainer, Jacob, 1621-1683. The greatest violin builder of the Tyrol, and one of the greatest anywhere.

Stainer, Mark, born 1659. Brother of Jacob, also a violin maker.

Stainer, Dr. J., an English organist and composer, author of many arrangements for the organ, church music, etc.

Stamaly, Camille Maria, 1811-1870. Celebrated French teacher of the piano-forte, and composer of valuable studies for that instrument. He taught Camille Saint-Saens and L. M. Gottschalk.

Stark, Ludwig. Born 1831. One of the founders of the Stuttgart Conservatory, and one of the authors of Lebert and Stark's "School for the piano-forte." Lebert and Stark also wrote an "Elementary Instruction Book for Singing," and a "German Song School." Teacher of the piano-forte and of singing, also conductor and composer, especially of sacred and secular choruses.

Staudigl, Joseph (stow' - dīgl). 1804 - 1861. Austrian bass singer, renowned in opera, oratorio and songs. To his noble interpretations the songs of Franz Schubert owe a large part of their popularity. One of the greatest singers of this century.

Steffani Agastino, the Abbé. 1655-1730. One of the most distinguished composers and singers of his time. A Venetian. He composed operas, church music and chamber music.

Steibelt, Daniel, 1755-1823. Born in Berlin. Pianist and composer. As a player he was brilliant and effective, but lacked thorough training both in this and in composition. His works have no permanent value.

Steinway, the name of a family engaged in the manufacture of pianos in New York, under the name of Steinway & Sons. The founder of this firm, Henry Steinway, was born in Brunswick, 1797. It is now conducted by his two surviving sons, Theodore and William.

Stern, Julius. Born in Breslau in 1820. He is one of the ablest and best musicians of our time, excelling, as a conductor and teacher. His Conservatory of Music and Singing Society in Berlin are among the very best institutions of their kind.

Sterndale-Bennett, W. See Bennett.

Stesso mosso (Ital. stās'-sō-mōs'-sō). The same movement, i.e., any given note, as an eighth or quarter, goes at the same speed in both movements.

Stockhausen, Julius. Born in Paris in 1826. He is a most distinguished singer of songs, and in opera and oratorio, and an excellent teacher and conductor. He is now director of the Stern Society in Berlin.

Stop, an organ register. See Register.

Stopped Pipes, organ pipes stopped at the upper end. In this case the sound wave is reflected back again to the mouth of the pipe, consequently stopped pipes are only half as long as open ones giving the same pitch.

St. Peter, an oratorio by John K. Paine, in 1873. Also by Sir Julius Benedict.

St. Paul, oratorio by Mendelssohn, in 1836.

Stradella, Alessandro, 1645-1670 (?). One of the best singers and composers of his time. He was born in Naples, and assassinated in Genoa.

Stradivari, Antonius, 1644-1737. The most renowned and best of all violin makers. He was born, lived and died at Cremona.

Stradivari, Francisco and Oruobone, sons of Antonius, and also good violin makers.

Strakosch, Maurice, born in Hungary in 1825. Pianist, composer and impresario. Lives in New York.

Strathspey, a lively Scotch dance, in common time.

Tastatur (Ger. tăs'-tă-toor). The keyboard of the organ or piano-forte.

Taste (Ger. tăs'-tō). The touch of any instrument. Hence the key.

Tasto solo (Ital. tăs'-tō sō-lō). One key alone; in organ or piano music this means the parts in unison, without harmony.

Taubert, Ernst E., born 1838. Critic and composer in Berlin.

Taubert, Wm. C. G., born 1811. Pianist and conductor of the Royal Opera and orchestra in Berlin. Composer of no great significance.

Tausig, Carl, 1841-1871. Born in Warsaw. One of the very greatest of all pianists, with a technique so absolutely above all difficulties and so perfect as to defy criticism, and an innate fire and force hardly surpassed by the great Liszt himself, whose pupil he was. This fiery vigor was subdued and tempered by his intellectual tendencies and attainments, for Tausig was an earnest student of philosophy, and a lover of all higher intellectual pursuits. He was also an admirable teacher.

Technic, skill or ability in the mechanical part of any art. *Piano-forte technic*, the perfect use of the fingers; *pedal technic*, proper use of the feet; *vocal technic*, correct use of the voice.

Tedesco (Ital. tō-düs'-kō). In the German style.

To deum laudamus (Lat. tū dā-ū n law-dā'-mūs). "We praise Thee, O God," an old hymn of praise.

Telemann, George P., 1681-1767. Born in Magdeburg. Was 46 years conductor in Hamburg. Played organ, piano, violin and other instruments. Was a highly educated man, and a teacher and composer. Developed a great musical interest in Hamburg; wrote many operas there, and also much instrumental music.

Temperament, is a system of compromises by means of which twelve tones in an octave are made to do duty in place of about forty-eight which would be necessary to perfect intonation in all keys. Mathematically stated, temperament makes, for example, the major third equal to four-fifths divided by two octaves. That is, $3\frac{1}{2} < 1\frac{1}{2} \times 3\frac{1}{2} < 3\frac{1}{2} / 1\frac{1}{2} < 3\frac{1}{2}$ $= 81-64 = 5-4$. Temperament is, therefore, a system of imperfect tuning peculiar to the piano and organ, in which all intervals except the unison and octave are more or less imperfect. Its advantages are the simplicity of the key-board of the twelve keys to an octave in place of forty-eight. Music itself is written without respect to temperament.

Tempestoso (Ital. tōm-pēs-tō'-zō). Tempestuous, stormy, boisterous.

Tempo (Ital. tōm'-pō). The time, the movement. The movement of music is approximately indicated by means of Italian terms, which refer generally to the unit of time, so that slow movements may yet have quick notes in them. Reissmann divides tempos into three classes: Slow, including *Largo*, *Grave*, *Adagio*, *Lento*, and *Larghetto*, which here stand in progressive order of speed, the slowest first. MEDIUM, "going," *Andante*, *Andantino*, *Moderato*, *Allegretto*. QUICK, *Allegro*, *Vivace*, *Vivacissimo*, *Presto*, and *Frestissimo*. Theorists are not agreed as to

whether *Larghetto* is faster than *Largo*, or *Andantino* faster than *Andante*, but modern usage is as here indicated. For the meaning of the different terms look in the proper place.

Tenebrae (Lat. tān'-ă-brā). Darkness, a Catholic service in holy week.

Teneramente (Ital. tēn-ĕr-ă-mān'-tē). Tenderly, delicately.

Tenerezza (Ital. tēn-ă-rüt-tsă). Tenderness, softness, delicacy.

Tenor, the highest male voice. Tenor *robusto* is a strong tenor.

Tenor C', the C next below middle C.

Tenuto (Ital. tō-noo-tō). Held, sustained, held down its full time.

Ter (Lat. tēr). Thrice, three times.

Terpander, a great Greek poet, composer and theorist, lived about the 7th century, B.C.

Terschak, Adolf, Born 1832. Flute virtuoso. Lives in Vienna.

Tertia (Lat. tēr'-shă-tă). Third, tierce.

Terz (Ger. tārts). A third.

Terzetto (Ital. tür-tsăt'-tō). A short piece, or trio, for three voices.

Teschner, G. W. Born 1800. Teacher of singing in Berlin. Accomplished musician and indefatigable investigator, and collector of old music, of which he has published much, especially songs, and valuable vocal studies.

Testo (Ital. tăs'-tō). The text, theme or subject.

Tetrachord, a system or scale of four tones. An instrument producing four tones.

Text, the words of a song, or opera.

Thalberg, Sigismund, was born at Geneva in 1812, and died in Italy in 1871. He was a brilliant piano-forte virtuoso, and invented the peculiar style of playing which consists in carrying a melody supported by the pedal, while playing a rapid accompaniment in extended arpeggios. He was greatly admired as an executant in this peculiar style, but occupied himself very little with the works of masters, and was by no means a great interpretative or creative artist. His compositions are now little used.

Thema or **Theme** (Ger. tă' - mă). The principal melodic subject in a work. An air, which is afterwards varied.

Thematic Work, means literally, work on motives taken from the theme; it is now applied to any elaboration of motives, whether those of the principal theme of the piece or not. See Chapters I. and II.

Theory of Music, includes *Sound*, the science of musical tone; *Tonality*, the doctrine of scales and keys; *Harmony*, the doctrine of chords and chord-successions; *Counterpoint*, voice-relation; *Fugue*, the logical development of a subject; *Form*, the symmetrical arrangement of the parts of a work; *Orchestration*, the proper method of employing and combining instruments; *Technics*, the principles of correct performance, and perhaps *Aesthetics*, or the principles of the beautiful.

Thibaut, Anton, F. G., 1772-1840. Professor in Heidelberg University. Was a connoisseur in music, and wrote a valuable book on "Purity in Musical Art."

Third, an interval between any tone of the scale and the next but one above or below.

Thiele. Carl L., 1816-1848. Organist in Berlin, distinguished for superior technic and the imaginative quality of his playing. Left many important works for his instrument, which are the most difficult legitimate organ pieces yet produced.

Thomas, Ambroise, C. L., born 1811. Distinguished French opera composer, and director of the Paris Conservatory. His work best known in this country is "Mignon." He has also written instrumental music.

Thomas, Theodore, born in East Frisia in 1835. Has been a violinist and conductor in New York since 1847. He developed and trained the finest orchestra yet seen in America, with which he made extended concert tours for many years. At the establishment of the Cincinnati College of Music in 1877, he was called to be its director, but resigned early in 1880 and returned to New York. He is a very superior conductor, possessing remarkable power of commanding his forces and making them realize his ideals, which are very high, his readings of great works possessing an unusually imaginative quality, and producing a remarkable effect on audiences.

Thomas, St. School in Leipzig. An old school for boys, where church music has been assiduously cultivated since the 13th century. It retains the endowments it had before the Reformation. Among its most distinguished Cantori, or directors and teachers of music were J. S. Bach, Moritz Hauptmann and E. F. Richter. Its choir of pupils, numbering 60, provides the music in the city churches, and sings motettes every Saturday P.M. in St. Thomas' church.

Tichatscheck, J. A. Born in Bohemia in 1807. A remarkable tenor singer. Held the first rank for many years in Vienna, Dresden and elsewhere. Retired from the stage in 1870.

Tiersch, Otto. Born 1838. Professor of Theory in Stein's Conservatory, Berlin. Has published works on harmony and other branches of theory, besides contributing many articles to musical newspapers, and to Mendel's Encyclopedia of Music.

Tietjens, Therese, 1811-1877. Born in Hamburg. Was a most distinguished prima donna of Her Majesty's Theatre, in London, and an artist of the highest rank.

Timbre (Fr. tâmbre), quality of tone.

Timpani (Ital. têm-pä'-në). The kettle-drums.

Timotheus, a distinguished Greek musician. Born 446 B.C. He was a reformer, and added five new strings to the seven-stringed lyre, adding also to the harmonic resources of his time by his experiments and discoveries. For this he was banished from Sparta, the sapient rulers of those parts fearing lest these innovations should corrupt the morals of their youth.

Tinctoris, Johann. Born about 1435, in West Flanders. Distinguished theorist, and author of the first Musical lexicon. Was also an excellent composer.

Toccata (Ital. tô-kä-tä). An obsolete form of composition for the organ or piano-forte, requiring brilliant execution.

Todi, Maria F., 1748-1793. A distinguished Portuguese singer. Sang in the principal capitals of Europe in the important operas of her day.

Todt, J. A. W. Born 1833. One of the best living organists. Is organist and teacher in Stettin. Has composed much instrumental music, songs, psalms, a symphony, an oratorio, and a school of singing.

Toepfer, J. G., 1791-1870. Organist, theorist, and composer. Teacher in the Seminary at Weimar. Contributed much to the science of organ building, by placing it on a scientific foundation, to which end he devoted ten years to scientific study.

Tomascheck, J. W., 1774-1850. Bohemian composer, pianist and teacher of high reputation. Wrote a symphony, chamber music and smaller works.

Tomlins, Wm. L., vocal teacher and conductor, was born in England about 1844. Studied music in the Tonic Sol-Fa schools, and with G. A. Macfarren and Silas, came to New York in 1869, and resides in Chicago, where he holds leading rank as vocal conductor.

Tone, a musical sound. A sound of determinate pitch, and consequently of regular vibrations.

Tonart (Ger. tön'-ärt). Key; as key of D, key of C.

Tonfarbe (Ger. tön-fär'-bä). Tone-color, or timbre. The quality of tones. Timbre depends upon the number and relative intensity of over-tones present in the sound.

Tonic, the key-note. Speaking by ear, the tonic is that tone of a scale or key which makes the best ending or point of repose. Mathematically, it is the tone from which all the others in the key are determined, as shown in the article *Key*.

Tonic Sol-Fa. The name of a new and very simple English notation for vocal music, based on the fact that, in singing, pitches are determined by their relation in key, and not from melodic intervals or absolute pitch. Besides the notation, the system also includes a new and very much improved method of teaching music, by cultivating the musical perceptions more than is generally done. See *John Curwen*.

Tonkunst (Ger. tön-koonst). The art of Music.

Tonleiter (Ger. tön'-lî'-tërl). Scale.

Tone-painting, representing scenes or emotions by means of tones.

Torelli, Giuseppe, one of the first violin virtuosi in Italy. A few years earlier than Corelli. Died 1758. Originated the violin concerto; wrote much chamber music.

Tottmann, Albert, born 1837. Violinist and musician. Lives in Leipsic. Is now writer on musical subjects, and teacher of theory and aesthetics.

Tourjee. Eben, Mus. Doc., the head of the New England Conservatory of Music at Boston, was born at Warwick, R. I., June 1, 1834. Studied music young, and early became a teacher, especially of choir singing. He founded the N. E. Conservatory in 1867, which has had a remarkable success. Dr. Tourjee has great ability as an organizer, and unlimited enthusiasm. It was under his efforts that the great Peace Jubilee choruses were formed, numbering no less than 10,371 members in actual attendance.

Traetta. Tomaso, 1727-1779. A renowned opera composer of the Neapolitan school.

Transition, a change; as of key, or style, or expression.

Transposing Instruments, those which play from notes higher or lower than the actual sound. All these instruments play from notes in the key of C. "B♭ instruments" play every thing a whole-step lower than written. Those "in D" play one degree higher. "In A," a minor third lower. "In E♭" a minor third higher. Bass instruments are usually written as they play. The transposing instruments are the clarinets, cornets, trumpets, trombones, and horns.

Traviata, La, (trāvē-tā-tā), opera by Verdi.

Tremando (Ital. trū-mān'-dō). Tremolo, or vibrating.

Tremolando (Ital. trū-mō lān'-dō). Vibrating. Chords marked *trem.* are played as shown in Appendix. (See "Abbreviations.")

Tremolo (Ital. trū-mō-lō). A note or chord made to quiver, or shake.

Tremulant, a contrivance in the organ for producing tremolo.

Tretbar, Charles, was born in Brunswick in 1832. At present a prominent member of the house of Steinway & Sons, in New York, and the author of some very ingenious and instructive analytic programmes of classic symphonies and chamber music.

Triad, a chord of three tones, which are always a fundamental and its third and fifth.

Triangle, a small three-sided steel frame, which is played upon by being struck with a rod.

Trill, a rapid vibration between a chief note and its auxiliary above. See Embellishments in Appendix.

Trio (Ital. trē'-ō). A composition for three voices, instruments, or parts. A soft digression in simple binary forms. See Chap. XIII.

Triplet, three notes of equal duration performed in a unit of time, or an aliquot part thereof.

Triple time, triple measure. Measure consisting of three units or pulses, the first accented.

Tritone, a term in harmony signifying the augmented fourth, or the fourth and seventh of the key, which must not be heard together, except under certain limitations.

Tromba (Ital. trōm -bā). A trumpet, also a reed stop in the organ.

Trommel (Ger. trōm'-mēl). The military (or snare) drum.

Trombone, a very powerful instrument of the trumpet species, having a tube eight or ten feet long, with a sliding piece, by means of which it is lengthened or shortened, and thereby its fundamental is changed.

Trovatore, Il, opera by Verdi.

Troubadours, the bards and poet-musicians of Provence, about the tenth century.

Trumpet, a brass instrument of a brilliant tone. Compass about two octaves and a half. An 8ft. reed-stop in the organ.

Tschaikowski, Peter. Born 1840. Russian composer of reputation; is teacher of composition in the Moscow Conservatory. Has written songs, piano-forte music, symphonies and operas, and a piano-forte concerto.

Tschirch, the family name of six brothers, the oldest of whom was born in 1808, all of whom were excellent German musicians.

Tuba (Lat. tū'-bā). A trumpet. The bass trumpet. An organ stop, of which the *tuba mirabilis* is the most powerful kind.

Turca, alla turca (Ital. toor'-kā). In Turkish style.

Turkish music, is mostly of a wild and noisy character, based on keys not admitting of harmonic treatment according to our ideas.

Turn, a grupetto. See Embellishments in Appendix.

Turini, F., 1590-1656. Italian church composer and learned contrapuntist.

Tutta la forza (Ital. toot'-tā lā för-tsā). All the force, as loud as possible.

Tutte corde (Ital. toot'-tāl kōr-dā). All the strings. These words, or the abbreviation T. C. or expression *tre corde*, indicates the discontinuance of the soft pedal of the piano-forte.

Tutti (Ital. toot'-tē). All. Used in orchestral and vocal music after solo passages.

Tye, Chris., distinguished English Church composer of the first part of the 16th century.

Tympanum (Lat. tīm'-pān-um). A timbrel, a drum.

Uebergang, transition.

Egolino, Vincenzo, a distinguished Italian teacher and composer of church music, in the latter half of the 16th century. Died 1626.

Ulrich, Hugo, 1827-1872. One of the most gifted composers of the present time. Wrote symphonies and an opera, but succumbed to poverty and unfavorable circumstances, and failed to fulfil his early promise.

Umbreit, Carl Tho., 1763-1820. Distinguished German organist. Published valuable choral books.

Una corda (Ital. oon'-ā kōr-dā). One string. This direction in piano music requires the use of the soft pedal. It ends at *tre corde*.

Unda Maris (Lat. ün'-dā mār-is). Wave of the sea. An organ stop of a tremulous, wavy effect, a set of very slender pipes tuned slightly sharper than the others, thus producing waves or beat.

Unisono (Ital. oon'-ī-sō-nō). A unison, in unison, two or more sounds having the same pitch.

Un pochellino, a very little.

Un, Una (Ital. oon, oon'-g). One, a. *Un Po'.* a little.

Up Beat, the last beat in the measure.

Urban, F. J. Born 1838, in Berlin. Excellent musician and superior singing teacher. His instruction book on this subject is highly prized.

Ut (Fr. oot). The note C; the syllable originally applied by Guido to the note C, or *do*.

Ut bemol (Fr. oot bā-möö). The note C flat.

Ut diese (Fr. oot dī-äz). The note C sharp.

Ut supra (Lat. üt sū-prā). As above, as before.

Vaccini, Nicolo, 1701-1840. Italian composer of operas and church music.

Valotti, F. A., 1697-1780. Learned Italian musician and composer of church music.

Valse (Fr. vāls). A waltz.

Valse de Salom (Fr. vāl'se dā salōm). A waltz for parlor playing, and not for dancing. See Lesson XX.

Van den Gheyn, M., 1721-1783. The most renowned organist and carillon player of the 18th century. Lived 40 years in Ghent.

Variations, repetitions of a theme or subject in new and varied aspects, the form or outline of the composition being preserved while the different passages are ornamented and amplified. See Lesson VI.

Vaudeville (Fr. vā-dā-vēl'). A country ballad or song, a roundelay; also a simple form of operetta; a comedy, or short drama, interspersed with songs.

Veechi, Orazio, a distinguished Italian composer of the 16th century, and one who did much toward the development of dramatic music.

Velata (Ital. vā-lā-tā). Veiled; a voice sounding as if it were covered with a veil.

Velocity, rapidity. For principles of velocity see Mason's Piano Techniques.

Veloce (Ital. vē-lo' tshe), **Veloemente** (vē-lo' tshe-mān-tē). Swiftly, quickly, in a rapid time.

Veloissimo (Ital. vē-lo'-tshe-sō-mō). Very swiftly, with extreme rapidity.

Venetian School. Venice was an important musical center as early as 1400. Its greatest musical progress was made under the influence of the great Netherlander, Adrian Willaert, kapellmeister at St. Mark's Cathedral, who, with his pupils and successors, formed what is known in musical history as the Venetian School.

Veni sancti spiritus. "Come Holy Spirit," a hymn sung at the "Benediction" in the R. C. service.

Ventil (Ger. vēn-tēl). A valve. In organ building the name ventil is applied to large valves closing important wind-trunks, thus shutting off an entire department of the organ from its wind supply.

Veracini, F. M., 1670-1730. Italian violinist, next to Corelli, the best of his time.

Verdelot, Ph., end of the 15th and first part of the 16th centuries. Noted Belgian contrapuntist.

Vair, Vait, Varm, Vare, Vaud, Vand, Vise, Viki, Vold, Voldi, Volve, Voon moon, Viste, Vut, V Fr. sound

Verdi, Giuseppe, was born in Busseto, Italy, in 1813. He is a prolific composer of Italian operas, of which the best known, in his earlier style, is "Il Trovatore," a work popular on account of its pleasing and effective melodies, but poor in harmonic and contrapuntal treatment, and lacking in truth of dramatic characterization. In these points he has greatly improved in his later opera, "Aida," in which, as in his great Requiem Mass, he shows the influence of the modern German school.

Verhulst, J. J. H., born 1816. Lives in Amsterdam. Talented conductor and composer.

Vernier, J. A., born 1767, in Paris. Harp virtuoso, and composer for his instrument.

Verset (Fr. vēr-sēt). A little verse; a name applied to short lyric pieces for the organ.

Vervotte, C. J. Born 1822. French musician and composer of church music. Able conductor of church music, and a learned antiquary.

Viardot-Garcia, Paulini Michelle Ferdinand, was born in Paris in 1821. She was one of the best singers of our time, and of all times. She was especially renowned as a dramatic singer. Lives in Paris as teacher of singing.

Vibrato (Ital. vē-brā-tō). A strong, vibrating full quality of tone; resonant.

Victoria, T. L. Born in Spain about 1540. Lived in Italy. One of the greatest masters. Wrote much church music.

Vierling, George, was born in Frankenthal in 1820. He is a gifted and most accomplished musician, and the composer of numerous songs and choruses, besides instrumental music, including overtures and a symphony. One of his greatest works is "The Rape of the Sabines," written for chorus, solos and orchestra, which has contributed much to raise his reputation.

Villoteau, G. A., important writer on music. Accompanied Napoleon I. to Egypt in 1798, and investigated the origin and development of Egyptian and oriental music.

Vinae, V., 1335-1372. Bohemian composer, conductor and teacher. Wrote church and chamber music, and an opera.

Vinci, L. 1670-1734. Neapolitan opera composer and conductor of note.

Viola, a tenor viola, an instrument similar in tone and formation to the violin, but larger in size, and having a compass a fifth lower.

Viol da gamba (Ital. vē-ōl dā gām'-bā). *Lagotto*, an instrument formerly much used in Germany, but nearly obsolete. It was a little smaller than the violoncello, furnished with frets and five or six strings, and held between the legs in playing, hence its name.

Viola d'amore (Ital. vē-ō' dā dā-mō'-rō). An instrument a little larger than the *viola*, furnished with frets and a greater number of strings, some above the fingerboard and some below. The name is also given to an organ stop of similar quality to the *gaméa* or *salicional*.

Violin, a well known stringed instrument having four strings, and played with a bow. It is the most perfect musical instrument known, of brilliant tone and capable of every variety of expression. When, or by what nation this important instrument was first invented is not at present known.

Violoncello (Ital. vē-ō-lōn-tshāl'-lō). The large or bass violin; the name is also applied to an organ stop of small scale and crisp tone.

Viola (Ital. vē-ō'-lā). A tenor or alto violin. Its four strings are c, g, d' and a'.

Violono (Ital. vē-ō-lō'-nō) or *Violon*, the double bass, the largest of the string family. The 'cello is the little violon. Violin is a feminine diminutive of viola.

Virginal, a small keyed instrument, much used about the time of Queen Elizabeth, and placed upon a table when played upon. It is supposed to have been the origin of the spinet, as the latter was of the harpsichord.

Virtuoso (Ital. vēr-too-ō'-zō). A skillful and masterly performer upon some instrument.

Vivier. E. Born 1821. French horn player and composer.

Vivo (Ital. vē'-vō). Animated, lively, brisk.

Vocalize (Ital. vō'-kū-lēz). An exercise for the voice.

Vocalise, to practice vocal exercises, using vowels and the letter A sounded in the Italian manner (ā) for the purpose of developing the voice, and of acquiring skill and flexibility.

Voce (Ital. vō'-tshē). The voice.

Voce Flebile (Ital. vō-tshē flā'-bē-lē). A weeping voice.

Voce di Petto (Ital. vō'-tshē dē pāt'-tō). The chest voice, the lowest register of the voice.

Vogel. F. W. F., distinguished Norwegian organist and teacher. B. 1807.

Vogl, Heinrich. Born 1845. Bavarian tenor singer of high rank.

Vogl, Therese, wife of H. Born 1845. Also singer in Munich opera. Both she and her husband are admirable interpreters of the chief rôles in Wagner's operas.

Vieuxtemps, Henri, born in Belgium in 1820, is one of the most renowned violinists of the French school. He has composed much for his instrument, and is professor of the violin at the Brussels Conservatory.

Viotti, Giovanni Battista, 1753-1824. A renowned master of the violin and the founder of the modern school of violin playing. He wrote many concertos for the violin, and much chamber music.

Vittori, Loreto, a renowned Italian singer, composer and poet of the latter part of the 16th and the first part of the 17th centuries.

Vivaldi, Antonio, a distinguished Venetian violinist and composer of the latter half of the 17th century.

Vogl, J. M., 1794-1822. Distinguished opera singer in Vienna, who introduced many of Schubert's songs to the public.

Vogler, G. J. Abbé, 1749-1814. Theorist, composer and organist, much admired in his time, but of no great significance in his art.

Volante (Ital. vō-lān'-tō). Flying; a light and rapid series of notes.

Volekmar, Wm., Dr., born 1812. Able pianist, organist, theorist and composer. His organ school has permanent value.

Volkmann, Robert, born 1815. One of the best living composers. Has written symphonies, chamber music, vocal and piano-forte music.

Vomma, Ch., born 1815. Piano teacher in Paris. Writer of popular pieces for piano-forte.

Vox (Lat. vōx). Voice.

Vox humana (Lat. vōx hū-mā-nā). Human voice; an organ reed stop of 8 ft. tone, intended to imitate the human voice, which it sometimes does, though very imperfectly.

Vox Angelica (Lat. vōx ān-gēl'-ā-kā). An organ stop of 8 ft., usually a free reed.

Villaume, J. B., 1798-1875. The greatest of a large family of distinguished French violin makers.

Vulpius, M., 1560-1621. Cantor in Weimar, and composer of church music.

Von Weber, see Weber.

Volles Werk (Ger. fōl'-lēs vārk). The full organ.

Voicing, the operation of improving the tone of reeds, pipes, or piano-hammers. In *reeds* this is done by bending the tongues in certain ways, so as to make the reed speak more quickly, and produce a better tone; in *pipes*, by regulating the admission of the wind, the size of the mouth, etc.; *pianos* are voiced by softening the hammers until harsh over-tones are suppressed. In all voicing the principal difficulty is to secure evenness or uniformity of quality.

Voix Celeste (Fr. vwā sā-lēst'). An organ stop producing a wavy effect, on the same principal as the Unda Maris.

Volti Subito (Ital. vool'-tē soob'-ē-tō). Turn over quickly. In old music this or the initials V. S. frequently occur at the bottom of a page.

Vorspiel (Ger. fōr'-spēl). A prelude, an introductory movement or overture.

Voluntary, an organ or choir piece introduced without announcement.

Wachtel, Theodore (vākh'-tēl). Born 1824 in Hamburg. Was son of a coachman, and himself a coachman. Possesses an extraordinarily fine tenor voice, which he eventually trained and became one of the most admired opera singers in Europe.

Wagner, Johanna (Jachmann). Born 1828 niece of Richard Wagner. One of the finest dramatic singers of this century, distinguished equally as singer and actress.

Wagner, Richard, one of the greatest masters who has appeared in dramatic music. Born in 1813. See Chap. LI.

Wallace, Wm. Vincent, violinist, pianist and composer. Born in Ireland in 1814. His father was master of a military band, and the boy showed great aptitude for it, and at fifteen was successfully occupied in Dublin as a violinist. Then followed concert tours all over the world. His operas were "Mari-tana," composed in 1845, "Lurline" 1860, etc. He also composed a great number of piano pieces, many of which were popular in their day. Died 1865.

Walther von du Vogelweide. latter part of 12th century and first part of 13th. One of the greatest and most prolific of the Minnesingers.

Warren, George Wm., organist, composer, and teacher in New York, was born about 1830, is a popular composer of salon pieces for piano, songs, etc.

Wartel, Pierre F. (vär-tĕl). Born 1806. Distinguished French singing teacher. Has been also a fine tenor singer at the Grand Opera in Paris. Was master of Nilsson, and many other prima donnas.

Wasilewsky, Joseph W. Born 1822. One of the first pupils to enter the Leipsic Conservatory. Pupil of Mendelssohn, Hauptmann and David. Excellent violinist. Best known in this country by his biography of Robert Schumann. Has written other equally valuable works.

Wauer, Karl (vowr). 1783-1857. Distinguished bass singer and actor at the Royal Opera in Berlin.

Webbe, Samuel. 1740-1824. Favorite English composer of glees and catches.

Weber, Carl Maria von (vā-bēr), 1786-1826. One of the most important of the Romantic School of composers. His opera "Der Freischütz," opened a new epoch in that branch of composition. His instrumental compositions were also original, and many of them of very high rank. He was also a respected writer on musical subjects, a thorough musician, and an excellent pianist and conductor.

Weber, Constance, wife of Mozart and cousin of C. M. von Weber's father.

Weber, Dionys. 1771-1842, a highly respected Bohemian musician, teacher and composer, and one of the founders of the Prague Conservatory.

Weber, Gottfried. 1770-1830. A jurist of high rank, but still better known as a musician, teacher and composer, theorist and critic. His great work on musical composition has been translated into English.

Webster, J. P., an American melodist, and author of popular songs. Born about 1834, and died in Wisconsin in 1871.

Weekerlin, J. B. T. Born 1821. Praiseworthy French composer and music historian.

Weekes, Thomas, distinguished English Madrigal composer of the latter part of the 16th century.

Wehle, Chas. Born 1825 in Prague. Piano virtuoso and composer. Lives in Paris, where he teaches and composes.

Welgl, Joseph. 1766-1847. Composer of operas and conductor in Vienna.

Weitzmann, Carl Friedrich, born 1808. Composer, teacher and theorist in Berlin. Best known by his theoretical and historical works. His "Manual of Musical Theory," translated by E. M. Bowman, is published in this country. D. 1880.

Wieck, Clara, see Clara Schumann.

Wieck, Marie, daughter of Fr. Wieck, and a distinguished pianist.

Wieck, Friedrich, 1785-1873. A most distinguished musician and teacher. Among his pupils were his daughter Clara, who became the wife of Robert Schumann, Schumann himself, Fritz Spindler, Anton Krause, Hans von Bülow, and other celebrated musicians. His two daughters, Clara and Marie, became celebrated pianists. His little book, "Piano and Song, how to teach, how to learn, and how to form a judgment of musical performances," should be in the hands of every teacher and student of music.

Wieprecht, W. F., 1802-1872. Prussian military bandmaster of great distinction, and an excellent composer of military music.

Wieniawsky, Henry. 1835-1880. A celebrated Polish violin virtuoso and composer. Not only were his technical attainments extraordinary, but his interpretative powers were of the first rank, and as he constantly strove to be a genuine artist rather than a mere executant, he commanded the highest respect.

Wieniawski, Joseph, brother of Henry, was born in 1837. He is a distinguished pianist, teacher and composer, and has rendered great service to his chosen art, especially in Moscow, where he taught for many years. He now lives in Warsaw.

Wilbye, John, was a distinguished English singing teacher and composer of madrigals at the end of the 16th and beginning of the 17th century.

Wilhelm, Carl, 1820-1873. A good German director of singing societies, and composer of much music, especially for male chorus. His most popular song is "The Watch on the Rhine."

Wilhem, Guillaume Louis Bocquillon, 1781-1842. A distinguished French singing teacher, composer, and writer of theoretical works. His instruction books are still prized.

Wilhelmj, August Emil Daniel Friedrich Victor, was born in Uisingen, in 1845. He is the most popular violinist since Paganini. He is a virtuoso and artist of the highest rank, and is distinguished equally for his pure, broad, noble tone, the unsurpassable perfection of his execution, and his admirable interpretation of masters of all times and styles.

Willaert, Adrian, one of the most prominent musicians and composers of the 16th century. He was chapelmaster in St. Mark's Church in Venice, and was the founder of the Venetian school. He was a superior teacher and wrote a great amount of church music. His most celebrated pupils were Cyprian de Rore and Orlando Lassus.

Willmers, Rudolph, was born in Berlin, in 1821. He was an excellent pianist, a pupil of Hummel. He was also a pupil of Fr. Schneider in theory, and became a thorough musician and a good composer. He died in 1878.

Winter, Peter von, 1754-1825. Bavarian conductor and opera composer of high reputation.

Wind-chest, that part of an organ which supports the pipes, and contains a wind-chamber and the valves and pallets, for supplying the pipes.

Wind-trunk, a large pipe for conveying wind from the bellows to a wind-chest.

Winterfeld, Carl G., 1784-1852. Distinguished jurist and a very prolific and reliable musical historian of Berlin.

Woelfl, Joseph, 1772-1814. Piano virtuoso and composer, known chiefly as a rival of Beethoven's in Vienna. His playing was much admired.

Wohlfhart, Heinrich. Born 1797. Excellent teacher of the piano-forte, and author of numerous highly prized instruction and text books, which have had a wide circulation.

Wolf, a beat or dissonance in tuning, occasioned by the interference of imperfectly attuned vibrations. The souness or dissonance of imperfectly attuned chords.

Wolff, Edward. Born 1816. Piano virtuoso and composer. Teacher in Paris.

Wolff, Heinrich. Born 1813. Violin virtuoso in Frankfort, and composer.

Wolff, Hermann. Born 1845. Composer and writer. Editor of the Berlin New Journal of Music.

Wolfram von Eschenbach, one of the greatest of the German Minne-singers. Died about 1220.

Wolfsohn, Carl, pianist, composer, conductor and indefatigable promoter of chamber music, was born in Germany in 1830. He came to this country about 1860, and settled in Philadelphia, where he gave chamber concerts for many years. In 1873 he came to Chicago and became the director of the Beethoven Society. Mr. Wolfsohn has three times played in public the entire series of Beethoven's 33 sonatas for piano-forte, and all the most important works of Chopin and Schumann.

Wollenhaupt, Herman A., a German pianist, and composer of popular salon pieces. Born at Skenditz in 1827. Was a pupil of Hauptmann. Residing for several years in New York, where he died about 1865. Several of his pieces met with great success, the most famous of them being "The Whispering Winds," and "Valse Styrienne."

Work, Henry C., an American composer of popular songs, who, until 1861, was a journeyman printer. A lucky hit in a war-song led to the production of many more, which also were successful. Work is not a musician,

and hence has not been able to develop his talent, as he otherwise might, and produce works of lasting value.

Zachau, Fr. W., 1663-1721. Excellent organist, composer and theorist. Was teacher of G. F. Händel, in Halle.

Zarlino, Giuseppe, 1517-1590. A renowned Venetian composer and theorist, chapel master at St. Mark's church. His theoretical works were of great importance, and mark the beginning of a new epoch.

Zart (Ger. tsärt). Tenderly, softly, delicately.

Zelenka, J. D., 1681-1745. Bohemian composer of church and instrumental music. Has a high reputation among connoisseurs.

Zeillner, L. A. Born 1823. Theorist, composer and teacher, and Secretary of the Vienna Conservatory. A much honored musician.

Zelter, Carl F., 1758-1832. Professor in the Academy of Arts, and Director of the Singing Academie in Berlin. A composer of merit. Intimate friend of Goethe, and more or less acquainted with Schiller, Fichte, Hegel, Schleiermacher, Körner, Beethoven, Haydn, etc. The first teacher of Mendelssohn.

Ziegfeld, Florence, M. D., pianist and teacher, President of the Chicago Musical College, was born in Jever, in North Germany, in 1841, began his studies with Stiehl, and pursued them later at Leipsic, where he graduated in 1863. Came to Chicago in 1867, where he occupies a leading position.

Ziemlich (Ger. tsém'-líkh). Tolerably, moderately.

Zingaresca (Ital. tsén-gü-rú'-ză). In the style of gypsy music.

Zithern, an instrument which may be called a compound of the harp and the guitar. The harmonies of the first named instrument are produced from it, and it possesses the sweetest notes pertaining to both, but not great compass.

Zwischen-spiel (Ger. tsvé-shén-spéł). Interlude played between the verses of a hymn.

E ale, ü add, ü arm, ö eve, ö encl, i i.e, I ill, ö old, ö odd, ö dove, oo moon, ü late, ü but, ü Fr. sound

NOTE. The thanks of the editor are due, and hereby tendered, to Prof. John C. Fillmore, of Milwaukee, for important assistance, amounting to the preparation of almost the entire biographical matter in the last twelve pages of this work.

ADDENDA.

A second edition of "How to UNDERSTAND MUSIC" being required much sooner than was expected, the opportunity is taken for remedying as far as possible the more noticeable omissions of the Dictionary. Several new biographical articles are added, and a large number of foreign words, principally German, which, although not generally recognized as strictly musical terms, are occasionally met with in the works of Beethoven, and very often in those of Schumann and the later German writers. As these terms are liable to embarrass students not familiar with German, it was thought advisable to include them here. In its present form, including the *addenda*, it is thought that this work includes all the terms and directions to be met with in the works of the classic and the principal modern writers. Many typographical errors of date in the biographical articles in the body of the work have also been corrected. The editor would take it as a favor if the reader will notify him by postal card of any errors he may happen to notice as he consults the work.

EVANSTON, ILL., Jan. 15, 1881.

Aber (Ger. *ä-bär*). But.

Accentuato (Ital. *äk-tshän-too-ä-tō*). Distinctly and strongly accented.

Accuratezza (Ital. *äk-koo-rä-tät-zä*). Accuracy.

Aeußerst (Ger. *ois'-särst*). Utmost, extreme.

Affettazione (Ital. *äf-fët-tä-tsë-ö-në*). An artificial or affected style.

Affitto (Ital. *äf-fët'-tō*). Afflictedly, sorrowfully, with mournful expression.

Affrettando (Ital. *äf-frët-tän-dō*). Hurrying, accelerating the time.

Africaine, L' *äf-rl-kän*. Opera by Meyerbeer, 1849.

Agitato (Ger. *äg-i-tät'-tō*). Agitated, hurried.

Alida (*äd'-dä*). Opera by Verdi, 1871.

Allargando (Ital. *äl-lär-gän-dō*). Enlarging, broadening, *i. e.* more slowly and emphatically.

Allegamente (Ital. *äl-lä-gä-män-tē*). Gaily, joyfully, quickly.

Allegrossimo (Ital. *äl-lä-grës-së-mô*). Extremely quick and lively.

Alle (Ger. *äl-lë*). All.

Alternativo (Ital. *äl-tér-nä-tö'-vô*). Alternating one movement with another.

Amabilità (Ital. *ä-mä-bö-lë-tü*). Tenderness, amiability.

Ancora (Ital. *än-kö-rä*). Once more, repeat; also, yet, still.

Anfang (Ger. *än'-fäng*). Beginning.

Ankunft (Ger. *än-koonft*). Arrival, coming.

Ardamente (Ital. *är-dä-män-të*). Ardently, with warmth.

Armonioso (Ital. *är-mö-në-ö-zö*). Concordant, harmonious.

Arpa (Ital. *är'-pë*). The harp.

Arpeggiando (Ital. *är-pägl-jë-än'dö*). Played in arpeggio, in imitation of the harp.

Aspiratamente (Ital. *äs-pë-ä-tä-män-të*). From *aspirare*, to take breath audibly). With effort, with emotion.

Aufgereg't (Ger. *ous-gä-rëgt*). Agitated.

Auflebend (Ger. *ous-läb-ënd*). Reviving, returning to life; *a tempo*.

Aus (Ger. *ous*). From, out of.

Ausser (Ger. *ous-sär*). Out of, beside.

Ausdrucks voll (Ger. *ous-drooks-föł*). Expressive.

Ballmässig (Ger. *bäl-mäss-sig*). In dance movement.

Ballo (Ital. *bäl-lö*). A dance or dance tune.

Battuta (Ital. *bä-too-tä*). A measure, in measured movement; *a battuta*, in correct time.

Belebt (Ger. *bë-läbt'*). Animated, sprightly.

Beschleunigen (Ger. *bë-shloï-në-ghën*). To accelerate, to hasten.

Bestimmt (Ger. *bës-timt'*). Distinct, determinate.

Bewegt (Ger. *bë-vägt'*). Animated, rather fast.

Bewegung (Ger. *bë-väg'-goong*). Motion, movement.

Bohemian Girl. Opera by Baise, 1835.

Braham. John (brähm). A famous tenor singer, born in London, 1774. Studied with Leoni and Rauzzini, made his debut in 1796. In opera *B.* was for many years the composer of his own parts, which were universally popular. Had great versatility, and wrote many extremely successful songs. Died 1856.

Brioso (Ital. *brö-ö-zö*). Lively, vigorously.

Bull. Ole Bornemann, the Norwegian violinist, was born at Bergen, Feb. 5, 1810. He was designed for the church, but his love for music, and his success in a concert given during his career as a university student, determined his devoting himself entirely to music. From about 1830 his life was spent in concert tours throughout Europe, and after 1852 in most parts of the U. S. He had a home at

Cambridge, Mass., as well as at Madison, Wis., and Bergen, Norway, and lived by turns in all of them. He died greatly beloved by a large circle of friends, in 1880. As a violinist he was very eminent, and extremely popular with the common people.

Calmandosi (Ital. käl-män-dō -zē). Becoming gradually more calm.

Cantando (Ital. kän-tän'-dō). In a melodious, singing style.

Capricciosamente (Ital. kă-prē-tshē-ō-ză-män'-tē). Capriciously.

Carmen. Opera by Bizet, 1875.

Cary, Annie Louise. This eminent and charming contralto was born in Maine in 1846. Her fine voice early obtained for her a local recognition, and she pursued serious vocal studies with Mr. John Bennett at Portland. After some years successful experience as a concert singer, she went abroad and studied in Paris and Italy. Miss Cary attained her earliest eminence as an oratorio singer. Since 1869 or 1870 she has been extremely successful in English and Italian opera. Her voice is of great purity and depth, and beautifully cultivated; and her phrasing is refined and satisfactory. She is one of the greatest singers of our time.

Chaque Mesure (Fr. chák mä-zür'). Each measure; frequently used for the pedal in piano forte music.

Clarino (Ital. klä-rō -nō), *Clarion.* A small, or octave trumpet; also a 4 ft. organ reed stop, tuned an octave above the trumpet stop. The term is also used to indicate the trumpet parts in a full score.

Coda (Ital. kō -dā). The *end*: a few measures added near the end of a piece of music, to make a more effective close.

Corrente (Ital. kör-rän'-tō) or *Coranto.* An old dance tune in 3-2 or 3-4 time.

Crouch, F. Nicholls, a composer of many popular songs and ballads during the second quarter of the present century, of which the best known is "Kathleen Mavourneen." Came to America in 1845.

Damnation of Faust. Opera by Berlioz, 1846.

Damrosch, Leopold, a distinguished violinist and musical director, was born in Posen, in 1832, where his musical studies were begun. Was educated in medicine at Berlin, and in 1854 was a practicing physician in his native town. In 1855 and 1856 he appeared at Magdeburg and Berlin as solo violinist, with great success. He presently became conductor at the Stadttheater in Posen. In 1871 he came to New York as conductor of the "Arion" Society, and has since resided there. Is at present (1881) conductor of the Oratorio Society, of symphony concerts, etc. As a conductor D. is distinguished for energy and vigor of conception. Is a warm advocate of the Liszt-Wagner "music of the future," although a successful exponent of the classic. Is also a composer of violin and orchestral works.

Delicatissimamente (Ital. dĕl-ĕ-kă-té-së-mă-män'-tē). With extreme delicacy.

Deux (Fr. dū). Two.

Difficile (Ital. dē-fë -ichē-lë). Difficult.

Distanza (Ital. dēz-tän-tsă). Distance, space between.

Distintamente (Ital. dēz-tēn-tă-män'-tē). Clearly, distinctly.

Divoto (Ital. dē-vō -tō). Devoutly, solemnly.

Doch (Ger. dökh). Yet.

Doctor of Alcantara. Opera by Eichberg, 1862.

Due (Ital. doo -ĕ). Two; in two parts.

Durchaus (Ger. dürkh'-ous). Throughout.

Ellend (Ger. il -ĕnd). Quick, speedy.

Einfach (Ger. in' -făkh). Simple, plain, unornamented.

Einigen (Ger. in' -l -ghĕm). Some, any.

Eleganteamente (Ital. ēl-ĕ-gän-tē-män'-tē). Elegantly, gracefully.

Ell. Oratoria by Costa, 1855.

Energicamente (Ital. ĕn-ĕr-jē-kü -män -tē). Energetically, forcibly.

Energisch (Ger. ĕn-ĕr -għish). Energetic, with emphasis.

Entschlossenheit (Ger. ĕnt-shlōs -s'n-hit'). Resoluteness, firmness.

Ermattet (Ger. ĕr-măt -tēt). Growing faint, weary.

Erstes (Ger. ĕrst -ĕs). First.

Erwachen (Ger. ĕr-văkh -ĕn). To awaken, to be aroused.

Espressione (Ital. ĕs-prăs-să-ō -nĕ). Expression, feeling.

Essipoff, Annette, virtuoso pianist, was born in Russia in 1853, studied principally with Mr. Leschetitzki, whom she afterwards married, and made her debut with distinguished success in 1870 or '71. She visited America in 1875, where she charmed all hearers by the refinement, grace and poetry of her playing no less than by her consummate virtuosity. Madame Essipoff resides chiefly at Vienna, and plays in all the European capitals.

Extinto (Ital. ĕs-tēn'-tō). Becoming extinct, dying away.

Estremamente (Ital. ĕs-tră-mă-män'-tē). Extremely.

Fatinitza (fă-tă-nă -ză). Opera by Suppé.

Ferne (Ger. fär-nĕ). Distance.

Festlich (Ger. fĕst -līkh). Festive, solemn.

Feurig (Ger. foi -rlg). Fiery, ardent, passionate.

Fillmore, John C., a highly esteemed musician, piano teacher and critic, was born in Connecticut, 1843. Studied at Oberlin and Leipsic. Was for 9 years professor of music in Ripon College, Wis., and now resides in Milwaukee.

Folgen (Ger. fôl -ghĕn). To follow. The following, succeeding.

Fortsetzung (Ger. fôrt'-set-soong). A continuation.

Forza (Ital. fôrt'să). Force, strength, power.

Frei (Ger. frî). Free.

Gebunden (Ger. ghĕ-boon -d'n). Connected, syncopated.

Gehender (Ger. gă -hĕn-dĕr). Going.

Gehalten (Ger. ghĕ-hălt -ĕn). Held, sustained.

Merz. Karl, a prolific composer of piano music, songs, etc., and piano teacher. Was born in Germany in 1836, and since 1861 professor of music in Oxford Female College, Ohio. Is editor of Brainard's Musical World, and one of the most instructive and widely-respected writers upon music in this country.

Midsummer Nights' Dream. Music by Mendelssohn, consisting of Overture, 1826, Nocturne, and 11 other numbers, 1843.

Mirella. Opera by Gounod, 1864.

Mit (Ger. mīt). With, by.

Möglich (Ger. mög'-līkh). Possible.

Monk. Wm. H., organist, and composer and arranger of church music, was born in London in 1823. In 1874 was made professor of vocal music in King's College, and occupies various educational relations. Was one of the editors of "Hymns, Ancient and Modern."

Moonlight Sonata. A name often, but foolishly, applied to Beethoven's sonata in C sharp, Op. 27, No. 2, composed in 1801.

Morendo (Ital. mō-rān-dō). Dying away, gradually diminishing in tone and time.

Mose in Egitto ("Moses in Egypt"). An oratorio or sacred opera by Rossini, 1818.

Moses. An oratorio by A. B. Marx, 1841.

Motiv (Fr. mō-tēv). Motive. See Chaps. i and x.

Moto (Ital. mō-tō). Motion, movement; *con moto*, with motion, rather quick.

Mountain Sylph. Opera by John F. Barnett.

Movement. Manner or rate of going. Hence employed as name for any piece of music, or part of a piece, so far as it continues in the same tempo. Thus a sonata has three or four movements. A "number" (as in opera or other dramatic work) frequently consists of several movements, which in performance are closely connected.

M. *Mano sinistra*, the left hand.

Munter (Ger. moon-tēr). Lively, sprightly.

Nachlassend (Ger. nāhk-lās-sēnd). Slackening.

Nachtlager in Granada. Das (Ger. nākht-lā-ghēr in Grā-nā-dā). Opera by Kreutzer, 1834.

Nach-und-nach (Ger. nākh oond nākh). By little and little, by degrees.

Noch (Ger. nōkh). Yet, still, more.

Oberstimme (Ger. ū-bēr-stīm-mē). Treble, upper voice part.

Ombre, l' (Fr. lōm'-br). Opera by Flotow, 1869.

Orphee aux Enfers. Opera in 2 acts, by Offenbach, 1858.

Orphee et Euridice. Opera in 3 acts, by Gluck, 1774.

Orpheus, or Orfeo. Opera by Monteverde, 1607. Also by Gluck, 1762.

Othello (Ital. Otello, ū-tāl'-lō). Opera by Rossini, 1816.

Overblowing is the production of a higher than the natural tone of a pipe, by forcing the wind. In the flute the upper octaves are legitimately so produced. In the organ it is apt to arise when too much wind is pumped

into the bellows, to prevent which a safety-valve is provided.

Paine, John Knowles, organ virtuoso, composer, and professor of music in Harvard College, was born at Portland, Me., about 1840. Educated in Boston and with Haupt at Berlin, and since about 1869 professor at Harvard. Is author of an oratorio, "St. Peter," an elaborate and original work, performed by the Handel and Haydn Society in 1874, two symphonies, string quartettes, a mass, etc.

Parker, J. C. D., pianist, organist and composer, was born at Boston about 1836. Educated there and at Leipsic, and for fifteen years has occupied a leading position in the musical life of his native city. Is organist at Trinity Church, and author of a cantata or oratorio, "Redemption Hymn," part-songs, etc.

Passione (Ital. pās-sē-ō'-nē). Passion, feeling.

Pausa (Ital. (pou-ză). A pause.

Pedale (Ital. pā-dă-lō). Pedal. The pedal keyboard of an organ. The abbreviation "ped." requires the use of the pedal.

Per (Ital. pūr). For, by, through, in.

Petersilea. Carlyle, pianist and head of a school of music in Boston, was born in Boston in 1833, learned the piano with his father, who was a good teacher, and afterwards studied abroad. P. has rarely appeared in public, but since about 1870 has been prominently engaged as a piano teacher in Boston.

Phantastisch (Ger. fān-tās'-tīsh). Fantastic, fantastically.

Pianissimo (Ital. pē-ān-ēs'-sō-mō). Extremely soft.

Piccolo (Ital. pē-kō-lō). Small, little. A small flute. Also a 2 ft. organ stop, of wood pipes.

Piu-e-Piu (Ital. pē-oo à pē-oo). More and more.

Plaidy. Louis (plā'-dy) celebrated teacher of the pianoforte and author of a book of "Technics," was born in 1810 at Wemsdorf. He was for many years a professor in the Leipsic Conservatory, retiring about 1871. He died in Grimma, 1874.

Pochetto (Ital. pō-kū t-tō). A little.

Pochissimo (Ital. pō-kē s-sē mō). A very little, as little as possible.

Poet and Peasant. Opera by Suppé.

Poi-a-pol (Ital. pō-ō à pō-ō). By degrees.

Popolare (Ital. pō-pō-lā-rō). Popular.

Postillon de Lonjumeau. I.e. Opera by Adam, 1836.

Præcis (Ger. prā-sēs). Precise, precisely.

Precedente (Ital. prā-tshē-dūn-tē). Preceding.

Preciosa (prā-tshē-ō-zā). Music to drama, by Weber, 1820.

Precipitandost (Ital. prā-tshē-pē-tān-dō-zē).

Precipitoso (Ital. prā-tshē-pē-tō-zō). Hurrying, precipitate.

Preciso (Ital. prā-tshē-zō). Precise, exact.

Prestissimo (Ital. prā-tēs-sē-mō). Very quickly, as fast as possible.

- Princípio** Ital. prēn-tshē -plō. The principal, the leading idea or part.

Prophete, Le (prō-füt'). Opera by Meyerbeer; libretto by Scribe. 1849.

Puritani, I (ō poo-rē-tl'-nē). Opera by Bellini, 1835.

Quatre (Fr. kätr). Four.

Rasch (Ger. räsh). Swift, spirited.

Rauschend (Ger. roush - ēnd). Rushing, roaring.

Repetizione (Ital. rā-pō-tē-tsē-ō' -nē). Repetition.

Rice, Fenelon B., Mus. Doc., director of the Oberlin Conservatory of Music, President of American Music Teachers' Association, was born at Green, Ohio, in 1841, educated at Hillsdale College, Mich., graduated at Boston Music School in 1863, entered Leipsic Conservatory in 1867, was appointed Professor of Music in Oberlin College and Director of the Conservatory in 1871, where he has succeeded in building up a fine school, and exercises a commanding influence in favor of good music and sound musical education.

Rienzi (rē-ünt'-sē). Opera by Wagner, 1840.

Rigoletto (rē-gō-lüt'-tō). Opera by Verdi, 1851.

Rigore (Ital. rē-gō' -rē). Rigor, strictness, firmness.

Rilasciando (Ital. rē-lä-shē-än -dō). Relaxing the time.

Risoluto (Ital. rē-zō-loo -tō). Resolute, bold.

Risvegliato (Ital. rēs-vēl-yō-ü -tō). Awakened, re-animated.

Ritardare (Ital. rē-tär-dä' -rē). To retard, or slacken the time.

Ritenente (Ital. rē tō-nün-tē). Detaining, holding back the time.

Ritmo (Ital. rēt - mō). Rhythm, cadence, measure.

Robert le Diable. Opera by Meyerbeer, libretto by Scribe, 1831.

Romeo and Juliet. Opera by Bellini, 1839. Also a symphony by Berlioz, 1846.

Root, George Frederick, Mus. Doc., one of the most distinguished and popular of American song writers, was born in Shefield, Mass., Aug. 30, 1820. At an early age he became a pupil of Dr. Lowell Mason and Mr. George Weisz. In 1845 he became teacher of singing in Rutgers and the Spangler Female Schools in New York, and organist of Mercer St. Church, where he remained for ten years. His first popular song was "Hazel Dell," which was sung and whistled the country through. This was followed by "Rosalie, the Prairie Flower," etc. In 1850 he became head of the music firm of Root & Cady in Chicago, where he still resides. During the war the publications of this house were universally current. Mr. Root wrote many battle songs, elementary singing books, canatas, etc.

Root, Frederic W., son of the preceding, was born 1854 in Boston. Is a prominent teacher of singing, composer and writer about music, in Chicago.

Saiten (Ger. sät' - tēn). Timbrel, strings of a violin.

Sanft (Ger. sünft). Soft, mild, smooth.

- Santley**, an eminent English baritone singer, born in 1833.

Schalkhaft (Ger. shälk'-häft). Waggishly, playfully, capriciously.

Schlummerlied (Ger. shloom'-mér - leed). Slumber song.

Schluss (Ger. shloos). The end, conclusion.

Schnell (Ger. shněll). Quickly, rapidly.

Schneller (Ger. shněl'-lér). Quicker, faster.

Schwächer (Ger. shvā - kēr). Fainter, softer.

Schwangesänge (Ger. shvān - gē - säng - ē). "Swan Songs;" title of a set of songs by Schubert.

Schumann, Clara (Clara Wieck). The greatest lady pianist who has yet appeared, was born Sep. 13, 1819, at Leipsic, and learned piano playing from her father. She made her first public appearance as pianist at the age of 9, and three years later made an extended and highly successful concert tour. In 1840 she was married to Robert Schumann, the composer. M'me Schumann has resided mainly at Düsseldorf, and as late as the end of the year 1880 played in public in various parts of Europe with the greatest success. Her technique is remarkable, and the artistic quality of her playing unapproachable; in spite of her age, she still plays with great fire and feeling.

Sciolto (Ital. shū - öl - tō). Free, light.

Scoltamente (Ital. shē - öl - tă - män - tē). With freedom, agility; easily, the notes being rather detached than legato.

Secco (Ital. sük' - kō). Dry, unornamented, chord without arpeggio.

Secondo (Ital. sā - kōn' - dō). Second, a second.

Segno (Ital. sān' - yō). A sign: *al segno*, return to the sign; *dal segno*, repeat from the sign.

Segue (Ital. sū - gwē). Now follows, as follows; also, go on, in a similar manner.

Seguente (Ital. sē - gwān - tē). Following, next.

Sehr (Ger. sār). Very, much, extremely.

Sehnsuchtvoll (Ger. sīn' - sookht - fōl).

Seite (Ger. sī - tē). Side, page, line.

Selon (Fr. sō - lōn). According to.

Semiramide (sā - mū - rā - mī - dē). Opera by Gluck, 1743; Meyerbeer, 1817; Rossini, 1823.

Semplice (Ital. sām - plē - tshē). Simple, pure, plain.

Sempre (Ital. sām - prē). Always, continually.

Sentimento (Ital. sēn - tō - män - tō). Feeling, sentiment, delicate expression.

Sforzando (Ital. sför - tsän - dō). Forced, **Sforzato** (It. i. sför - tsō - tō). One particular note or chord to be emphasized.

Sneerita (Ital. sēn - sā - rō - tā). Sincerity, simplicity.

Singbar (Ger. sing - bär). That may be sung.

Singend (Ger. sing - end). In singing style.

Sino (Ital. si - nō). I., as far as, until.

Slentare (Ital. shēn - tă - tē). To slacken.

Sonnambula, La. Opera by Bellini, 1831.

Spielend (Ger. speel - end). Playing.

Spieler (Ger. speel - ör). Player.

Staccatissimo (Ital. stäk-kä-tës'-së-mö). Very much detached, as staccato as possible.

Stark (Ger. stärk). Strong, loud, vigorous.

Stärke (Ger. stür'-kë). Vigor, force, energy.

Steigenden (Ger. sti'-ghënd'-ëñ). Ascending.

Stimme (Ger. stím'-më). The voice, sound; also, the sound-post in a violin, etc.; also, a part in vocal or instrumental music; also, an organ stop.

Straff (Ger. sträff). Extended, full.

String Band. A band of stringed instruments only.

Subito (Ital. soo'-bë-tö). Quickly, immediately, at once.

Sussurando (Ital. soos-soo-rän'-dö). Whispering, murmuring.

Takt (Ger. täkt). Time, measure.

Tannhäuser (tän'-hois-ër). Opera in 5 acts, by Wagner.

Thayer, Eugene W., organist, composer and teacher, was born in Mendon, Mass., in 1838, studied in Boston and afterward in Berlin. Made a successful concert journey in Germany as virtuoso organist, and has since occupied various prominent positions in Boston, where he founded his Organ Studio in 1875. Is composer of a mass, many organ works, a large method, etc., etc.

Thorough Bass. The art of representing chord-successions by means of bass notes, and figures giving the accompanying intervals; the art of playing from such a bass. Hence, often used as equivalent to the word Harmony.

Tie. A curved line connecting two successive notes of the same pitch, to show that the second is a continuation of the first, and therefore is simply prolonged.

Ton (Ger. tön). Tone, sound, voice melody; also, accent, stress; also, pitch of any note as to its acuteness or gravity; also, the key or mode.

Tornando (Ital. tör-nän'-dö).

Tosto (Ital. tös'-tö). Quick, swift, rapid.

Tower of Babel. Sacred opera by Rubinstein, 1875.

Tranquillo (Ital. trän-kwäl'-lō). Tranquility, calmness, quietness.

Tre corde (Ital. trü kör'-dë). Three strings. Means that the soft pedal (one string) must no longer be held down.

Tristan and Isolde. Opera by Wagner, 1859.

Trois (Fr. trwë). Three.

Trompette (Fr. trönh-pät). A trumpet; also, a trumpeter; also, a reed stop in an organ.

Tropo (Ital. tröp'-pü). Too much.

Umkehrung (Ger. oom'-kä-roong). Inversion.

Umore (Ital. oo-mö'-rë). Humor, caprice, whim.

Und (Ger. oond). And.

Ungeduldig (Ger. oon-ghë-dool'-dIgh). Impatiently.

Unit of Time. The time occupied by a single rhythmical pulsation; the primary element of the measure; a beat. See chap. vii.

Variazioni (Ital. vă-rë-ä-tsë-ö'-në). Variations.

Verlauf (Ger. fër-louf). The lapse, progression, what follows.

Verschiebung (Ger. fër-shë'-boong). Delay, lingering, shifting. In German music, *the soft pedal*.

Viel (Ger. fël). Much, a great deal.

Viertel (Ger. fër-t'l). Quarter note.

Vigore (Ital. vë-gö'-rë). Vigor.

Vigoroso (Ital. vë-gö'-rö-zö). Vigorous, bold, energetic.

Vivace (Ital. vë-vë'-tshë). Lively, quickly.

Vivacissimo (Ital. vë-vë-tshës-së-mö). Very lively, extremely vivacious.

Vivacità (Ital. vë-vë-tshë-të). Vivacity, liveliness.

Vivente (Ital. vë-vän'-të). Animated, lively.

Volkslied (Ger. fôlks-lëd). A people's song. A simple and natural melody.

Volkston (Ger. fôlks-töñ). People's song; a simple, natural melody.

Volta (Ital. völ'-të). Time; also, an old air peculiar to an Italian dance of the same name.

Vorher (Ger. fôr-hë'). Before, formerly.

Vorigen (Ger. fôr-ë-ghëñ). Former, preceding.

Vortrag (Ger. fôr-träg'). Execution, delivery, the act of uttering.

Vorzutragen (Ger. fôrt-zoo-trä ghëñ). To deliver, to utter.

Walkuere, Die (väl-keer'-ë). "The Valkyrie," opera by Wagner, 1855.

Warren, Samuel P., organ virtuoso and composer, was born in Montreal, in 1841, early showed unusual talent for the organ, his father being an organ builder. Held position as church organist at the age of 12. In 1861 he began his studies in Berlin with Haupt, Gustav Schumann, and Wieprecht. On his return to America, after one year in Montreal, he removed to New York in 1865 as organist of Grace Church, where he has since resided. W. is one of the greatest organists of our time, his playing being remarkable for refinement and musical quality no less than for ease and remarkable technique. His repertoire is very large. He is composer of many original compositions, as well as arrangements.

Webb, Geo. James, teacher of singing and organist, was born in Wilshire, England, in 1803, studied music in childhood (although intended for the church), learning not only the pianoforte and organ, but also singing, harmony and the violin. In 1830 he came to America and settled in Boston, where he became collaborer with Dr. Lowell Mason in teaching and the production of musical works, many of which were very useful and successful in their day. The Boston Academy of Music was founded in 1836, with Messrs. Mason and Webb at its head. W. was one of the earliest conductors of symphony and oratorio performances in Boston, and for many years he held the highest rank there as teacher of the piano and singing. In 1870 he removed to Orange, N. J., and commenced his teaching in New York. He now resides (1881) in New York, and is still active.

Welch (Ger. vikh). Minor, in respect to keys and mode.

Welter (Ger. vi-tér). More distant, broader.

Wenig (Ger. ván -ig). Little.

Whiting. George E., organist and composer, was born at Holliston, Mass., in 1837, studied abroad in 1852 and 1874, between which times he held good positions as organist in Boston. In 1873 was appointed organist of the Cincinnati Music Hall, a position he still holds. Has composed important works for organ, as well as for chorus and orchestra. The best of these, "The Tale of the Viking," competed for the \$1,000 prize in 1889, and missed it by one vote. W. is an original and versatile musician.

Whitney, Myron W., the distinguished basso, was born in Mass., in 1833. His magnificent voice attracted attention as early as 1855. He studied in Boston and afterward spent some time abroad, returning to this country in 1868, where he has ever since held the highest rank as an interpreter of the bass roles in oratorio. W. is in every way a great singer, and an artist of the highest rank.

Wie (Ger. ví). How, as.

Wieder (Ger. vē-dēr). Again anew, a second time.

Wiegennied (Ger. vē-ghēn-leet). Cradle sing.

Wind Band. A band of wind instruments—flutes, oboes, clarinets, bassoons and the brass.

Ü ale, ü and, ü arm, ü eve, ü end, ü ice, ü ill, ü odd, ü odd, ü dove, oo moon, ü late, ü but, Ü Fr. sun.

Wood. The "wood," in English musical speech, includes all wind instruments except the brass.

Zampa. Opera by Herold, 1831.

Zeffiro (Ital. zéf-fé-rō'-zō).

Zeichen (Ger. tsí -k'n). A musical sign, note, or character.

Zeitmann (Ger. tsit -mäss). Time, measure.

Zerrahn, Carl (tzér-rähn), the distinguished conductor, was born in Mecklenburg-Schwerin, in 1826. Went in 1848 to London with orchestra, "The Germania Musical Society," gave concerts for three months, then they came to America and traveled about for six years, giving concerts all over the U. S. and Canada. Z. settled in Boston in 1854, was elected conductor of the Handel and Haydn Society, which position he has held ever since. Is also conductor of Harvard Symphony Concerts since their beginning in 1864, teacher of voice, harmony and the art of conducting in the N. F. Conservatory, conducts the annual musical festival in Worcester, and various other musical organizations.

Zergernd (Ger. tsō -ghērnd). A continual retarding of the time.

Zu (Ger. tsoot). At, by, in, to, unto.

Zurueckhaltung (Ger. tsoo -rlük -hült -toong). Retarding, keeping back.

Zuspielen (Ger. tsos -spēl'en). To play.

Zweimal (Ger. tsvī -mäil). Twice.

(APPENDIX.)

SYNOPSIS OF PITCH NOTATION.

(Prepared expressly for this work.)

SECTION FIRST. PITCH.

Pitch is represented by the lines and spaces of the staff. These are called degrees. There are as many lines and spaces used as there are diatonic degrees in the scale of the music represented. For ordinary use the staff consists of five lines and the spaces belonging to them, chosen from any convenient part of the so-called GREAT STAFF of eleven lines. Pitches above or below this compass are represented by means of short or *leger* lines, and when in the highest or lowest pitches these leger lines become too numerous to be easily recognized by the eye, the abbreviation 8va..... is employed, as shown below at (B.)

GREAT STAFF OF ELEVEN LINES,

Showing the relation and pitch of the various Clefs and Staves used in Pianoforte and Vocal Music, and in Orchestral Scores; together with the letters indicating absolute pitch.



CHROMATIC SIGNS.

The chromatic signs are the ♯, ×, ♭, ♮ and ♩. The sharp ♯, indicates an elevation of a semitone; it is applied only to natural degrees (see *a* below.) The double-sharp × or ♾ indicates an elevation equal to two semitones; applied to "sharp" degrees. (See *b* below.) The flat ♭ indicates a depression equal to a semitone; applied only to natural degrees. (See *c* below.) The double flat, ♮, indicates a depression equal to two semitones; applied only to flat degrees. (See *d* below.) The ♩, restores a staff-degree to its "natural" condition and cancels any of the previous signs. (See *e* below.) In restoring a single sharp or flat after a double one, it is necessary to use a natural to cancel the double sharp or flat, and a sharp or flat to restore the degree to its desired condition. (See *f*.)

SYNOPSIS OF PITCH NOTATION.

Written.

(a) (d) (b) (f) (c) (e) (d) (e) (f)

Played.

SIGNATURES.

Sharps or flats placed at the beginning to indicate the key, are called signatures. The sharps or flats so placed not only effect the degrees on which they are placed throughout the staff, but apply also to the octaves above and below on the same staff. In printed music the signature is repeated at the beginning of every line. In manuscript music the clefs and signatures are frequently omitted, except at the beginning of each piece or page. Example of staves with signatures and names of staff-degrees.

ACCIDENTALS.

1. An accidental affects all notes following it on the same staff-degree in the same measure.
2. When the last note of one measure is affected by an accidental and the following measure begins with a note on the same degree, the accidental applies to that note also, but not to any that occur after a different tone has intervened in the same voice.

Written.

Played.

3. Accidentals are played as written. A single sharp or flat on a note already sharped or flatted in the signature, is not double sharped or flatted by the single accidental, but only singly, the accidental having been introduced for precaution. See (g) below.

Written.

Played.

g h k

MARKS OF ABBREVIATION.

In order to save space, repetitions of groups of notes are sometimes indicated by marks of abbreviation, as at *k* above.

ARPEGGIO.

A tremolando effect in chords is indicated by bars running across the stems.

A waved line before chords indicates that the notes are to be played successively, beginning with the lowest note reached by the waved line, and not together. The Arpeggio begins at the time of the chord, and the tones follow each other very rapidly, and generally somewhat *crescendo* towards the last.

MELODIC EMBELLISHMENTS

TIME NOTATION.

A note indicates a musical utterance. The relative length or duration of several utterances in connection, is represented by the different note-forms which are named whole note, half, quarter, etc. Every note-form has a rest of corresponding value, which indicates a silence of the same length. A dot after a note or rest adds half to its value. A second dot adds half as much as the first, so that two dots increase the value of the note by three quarters.

NOTES AND RESTS.

Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.	Sixty-fourth.

EXPLANATION OF MELODIC EMBELLISHMENTS.

Prepared from the best authorities, expressly for this work.

1. THE LONG APPOGGIATURA.

This embellishment consists of a grace note which takes half (*a*), two-thirds (*b*), or even the whole (*c*), of the time of its principal as shown in the examples following:

a. Long appoggiatura before a note which can be divided into two equal parts.



b. Before a note divisible by three, (a dotted note.)



c. Before a note to which another is tied.

The long appoggiatura is now usually written out in full in large notes.

2. THE SHORT APPOGGIATURA.

2. The short Appoggiatura is a grace note with a little stroke through its stem. It begins at the time of the principal note, and is played as quickly as possible—(*a*, *b*, *c*.)



a. Moderato.

b. Presto.

c. Before double notes.



3. AFTER NOTES.

After notes consist of one or more grace notes introduced as passing or changing notes, in passing from one melody note to another. They are generally connected with their principal note by a slur, and never fall on an accent.

MELODIC EMBELLISHMENTS.

Written.

Played.

4. DOUBLE APPOGGIATURAS.

Double appoggiaturas consist of two grace notes preceding a melody note. They begin at the proper time of the principal note (and therefore with the corresponding Base note), and are played as quickly as possible, the accent falling on the principal note.

Written.

Played.

a. *b.* *c.*

5. THE TURN, OR GRUPETTO.

The turn consists of a principal note and two auxiliary notes, above and below respectively, which may be a whole step or a half step distant from the principal. Generally the upper auxiliary is the next tone above in the same key, and the lower a semitone below the principal. When the upper auxiliary is only a semitone above the principal, as in the case of turns on the 3rd and 7th degree of the scale, the lower auxiliary is played diatonic, and consequently a whole step below the principal, in order to avoid the misleading chromatic effect which would otherwise be produced. On the 5th degree of the minor scale, the lower auxiliary is played chromatic. The turn usually comes at the close of the principal note, as at *a*, *b* and *c* in the example, where it has substituted the use of accidentals in connection with the turn. It is also frequently used at the beginning of a note, as at *d*, in which case the turn must be divided into two parts. With dotted notes the turn comes between the note and the dot, as shown at *e* and *f*.

6. THE MORDENT, OR BOUNDING TRILL.

These two embellishments are precisely alike, except that one is made with the note below the principal, and the other with the note above. The first is distinguished by the vertical stroke through the sign, as at *a*, below. The other, also called Mordent by some, and *Praet trill* or "Bounding Trill" by others, lacks the vertical stroke through the sign, and is made

MELODIC EMBELLISHMENTS.

with the note above. The same embellishment is sometimes written out in small notes as at *c*. According to Dr. Wm. Mason the *Prall-Trill* should be accented on the first note as at *d*. In all cases the embellishment is to be played as rapidly as possible.

7. THE TRILL.

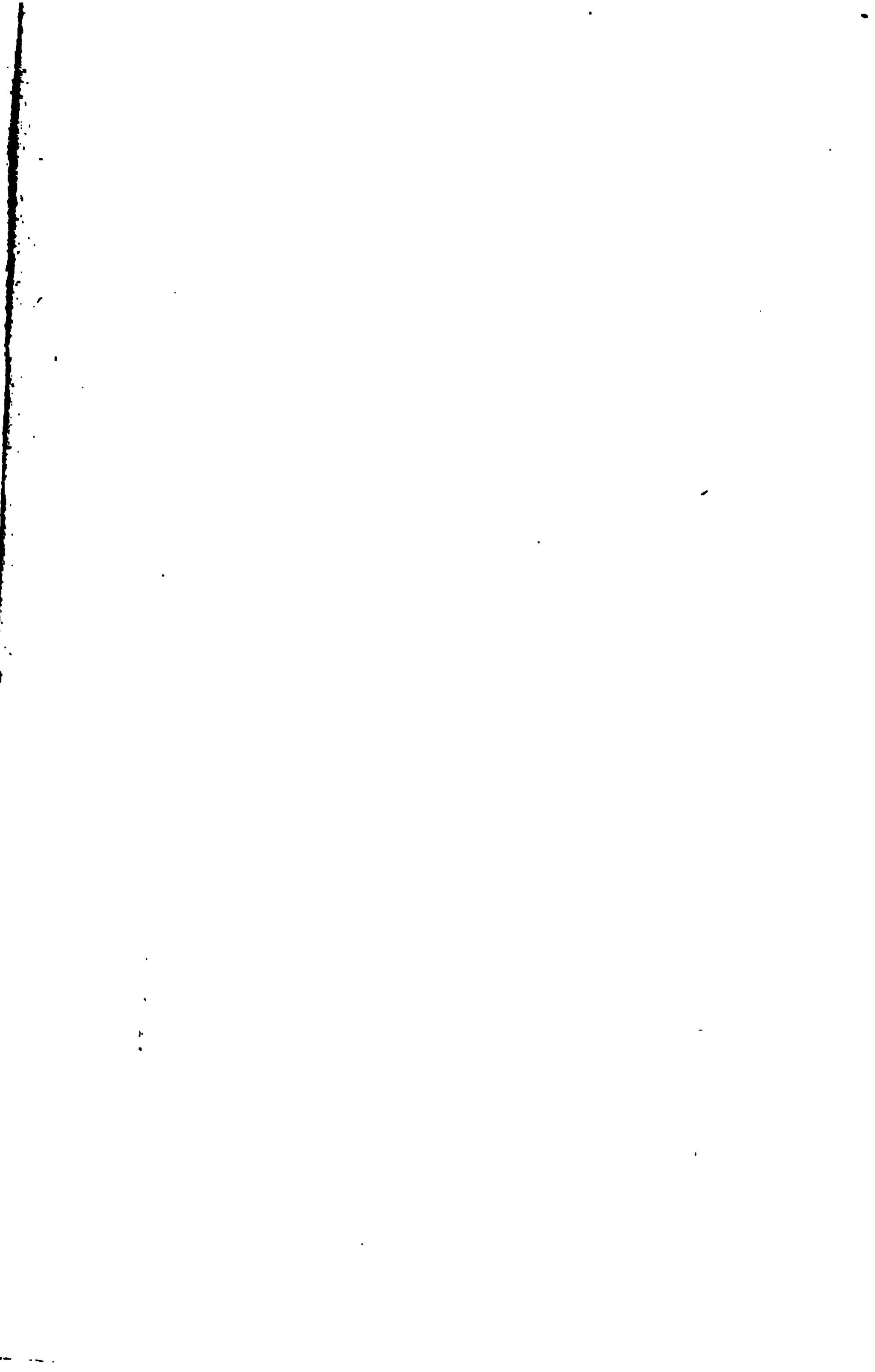
The trill consists of a rapid vibration or alternation of a principal note and the next above in the same key. A vocal trill should begin somewhat deliberately, but immediately become rapid, as shown at *a* below. It concludes with a turn, which, however, may sometimes be omitted in chain trills. On the pianoforte a long trill accompanied by a melody in the same hand, may omit the auxiliary note at the moment of sounding the melody, in order to facilitate the passage, as shown at *d*. It is of the greatest importance that the notes of the trill should be of equal power. At the start the auxiliary may be accented. Trills should vibrate at a uniform speed, after the motion is once established, and in some definite ratio to the time of the passage.

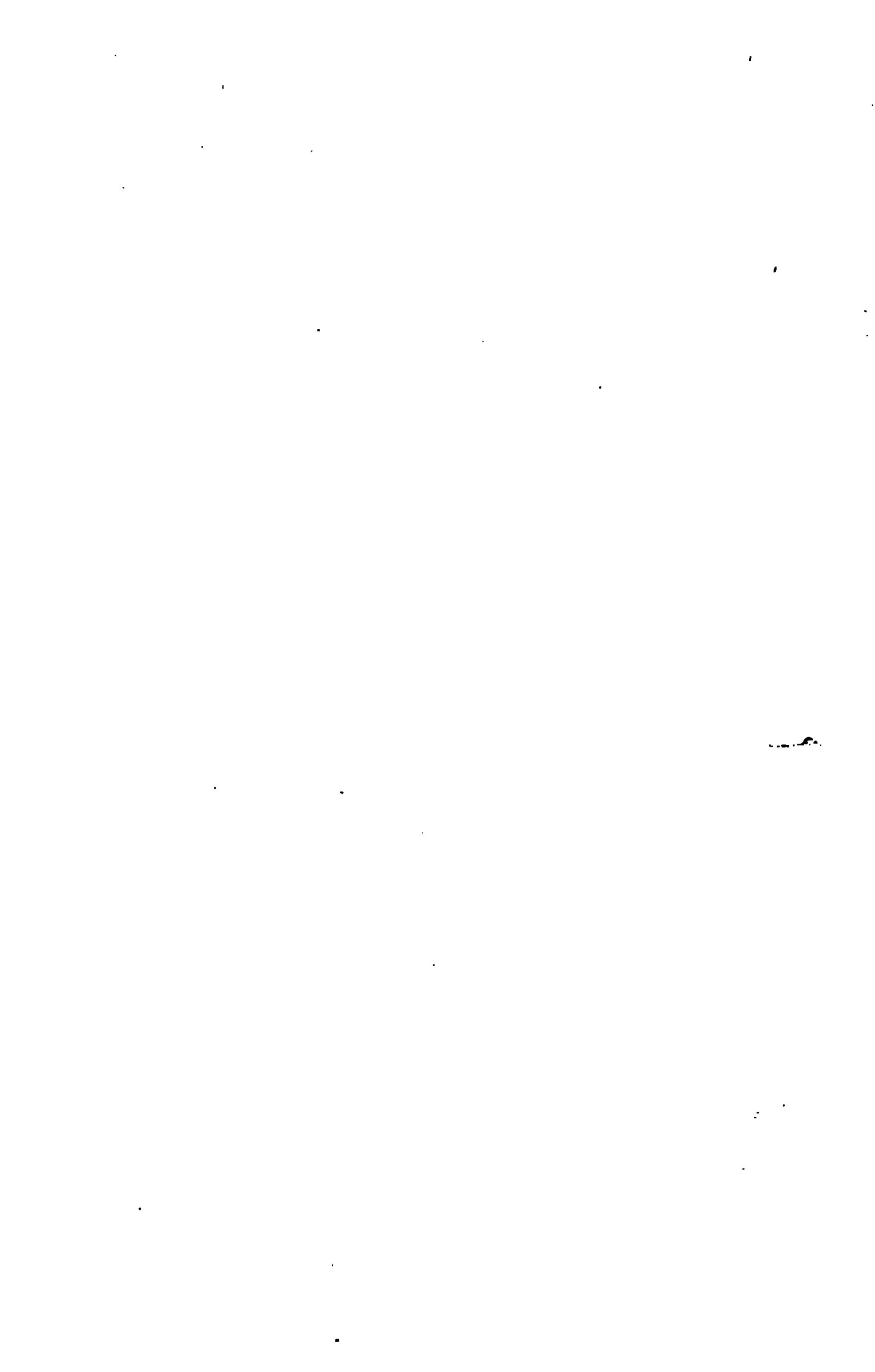
The trill begins with the principal note, and not with the auxiliary, although the contrary has been taught by eminent masters, and is sometimes required by a grace note as at *b* and *c* below.

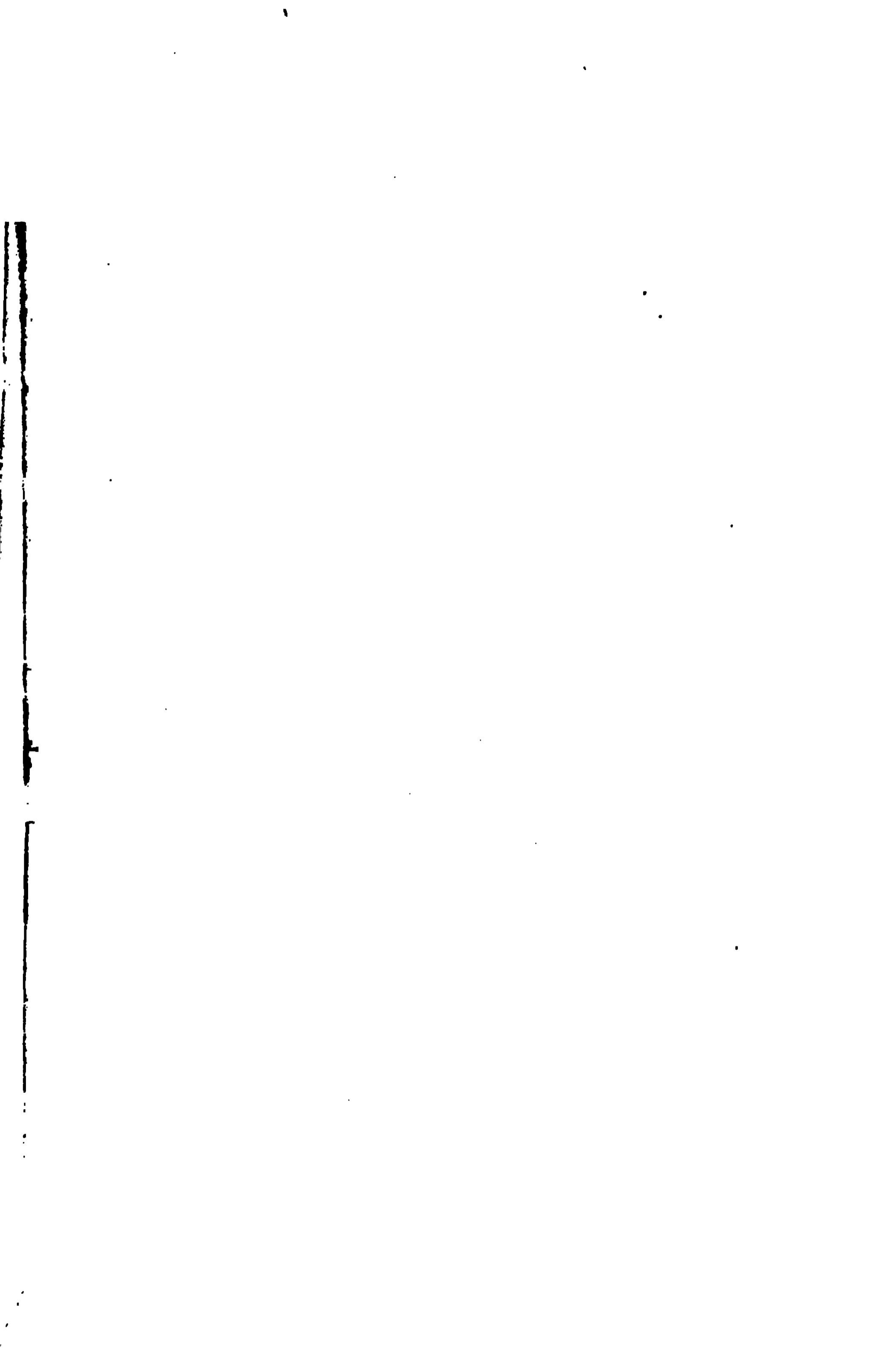
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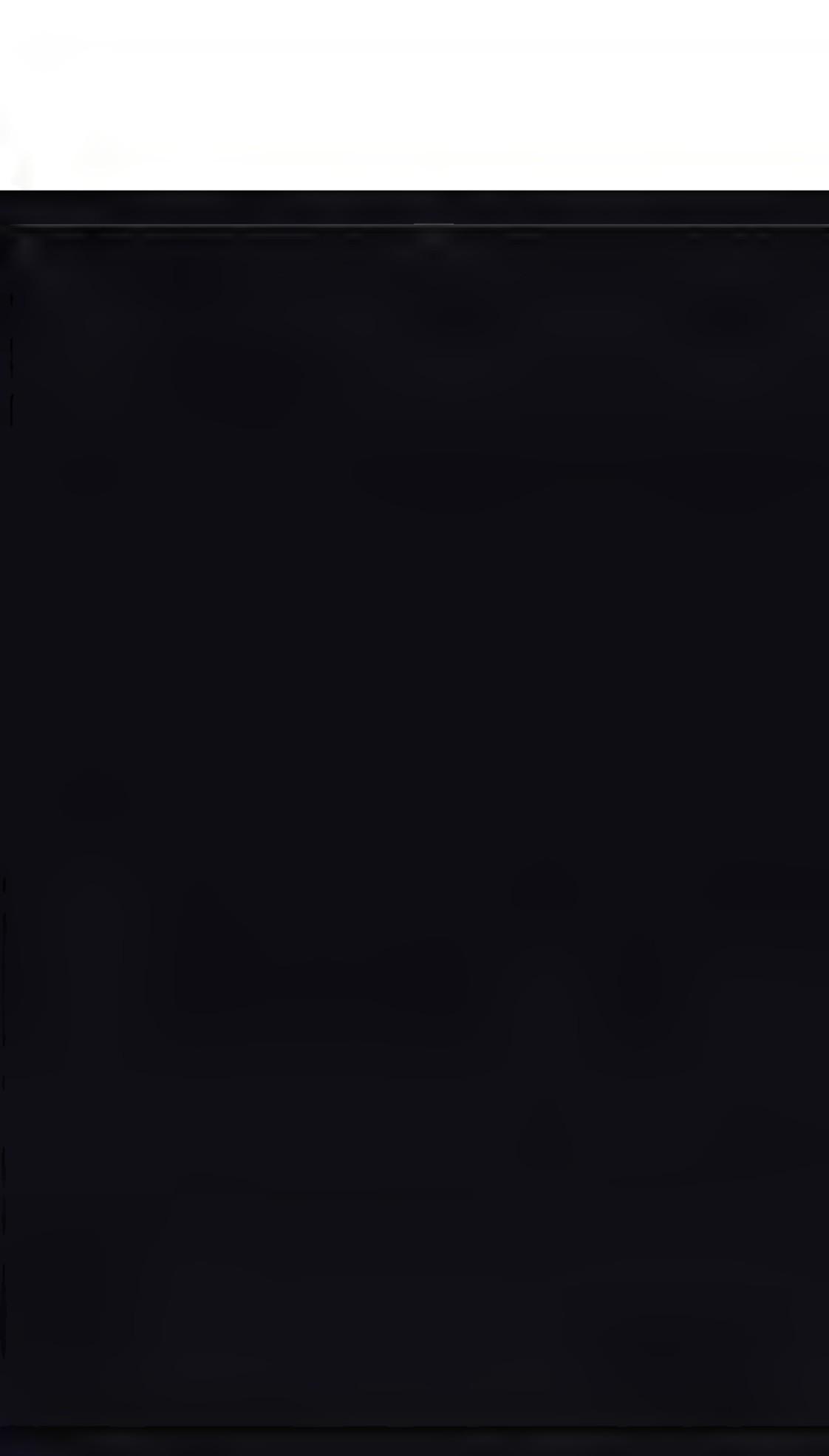


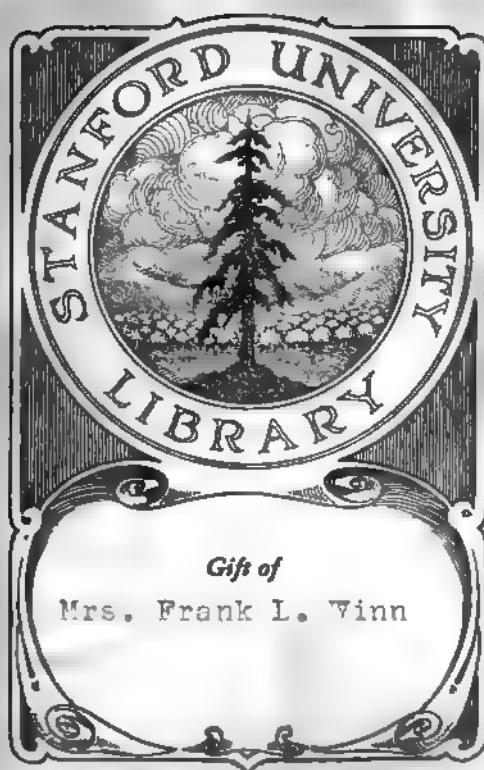












Victorine F. C. Brum

June 1926.





Julius Kerner



THE NATURE OF MUSIC

ORIGINAL HARMONY IN ONE VOICE

BY

JULIUS KLAUSER
"

Printed at The Riverside Press

CAMBRIDGE

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Music

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**TO
THE PUPILS OF JULIUS KLAUSER
HIS BOOK IS DEDICATED
BY HIS WIFE**

PREFACE

This work was originally planned in two parts, but only six chapters and one section of Chapter VII which was to conclude Part I, were written at the time of the author's death, Monday, April 22, 1907.

The one section of Chapter VII has been omitted from the book because it was not left in the form in which it would have been published. The title of the chapter is "Potential Harmony of Melody. Expansion of Tonality. Chromatic Harmony. Modulation."

Asterisks in the manuscript have been preserved in the text; they indicate where footnotes were to have been supplied.

Dates in the manuscript show that Chapter III was finished during September, 1904, and Chapter IV April 9, 1905.

These six chapters unrevised are published as they were left, with one exception. To make space for the examples on page 238 a sentence has been omitted. It reads, "Thus the full thorough-bass index of the above terce-form would be $\frac{6}{8}$ of which 6 is the abbreviation."

The Bird-songs published as an appendix were probably not intended to form a part of the book, but I wish to preserve them and they may be of interest. Twenty-five, Nos. 62-86, are entitled "Birds of Idlewild 1903," however with the exception of a few from Silver Lake near Oconomowoc most of these songs were heard and recorded during several summers at Idlewild near Sturgeon Bay, Wisconsin. In the

PREFACE

manuscript Nos. 1-9 and 43-86 were written on the staff, but Nos. 10-39 were indicated only by syllables and 40-42 by letters, in consequence of which the pitch of these songs is not quite certain.

To Miss Luise Haessler I wish to acknowledge my thanks for the help she has given me in copying most of the examples, all of the bird-songs and in supplying a paragraph of explanation page 254 and three examples pages 230-252.

L. E. K.

WILLIAMSTOWN, MASSACHUSETTS, June, 1909.

CONTENTS

CHAPTER I

INTRODUCING FIRST PRINCIPLES

SEC.		PAGE
1.	<i>Questions.....</i>	1
2.	<i>Homophony or Music in One Voice.....</i>	4
3.	<i>Origin of Music.....</i>	6
4.	<i>Music-Feeling, the Source and Fountain of Music....</i>	8
5.	<i>Cause of Union. Shaping Principle.....</i>	10
6.	<i>World-Energy.....</i>	11
7.	<i>World-Rhythm. Universal Form.....</i>	12
8.	<i>World-Harmony. Universal Principle of Form and Relation.....</i>	12
9.	<i>Cardinal Principle.....</i>	15
10.	<i>One Music.....</i>	15
11.	<i>Rationale of Music.....</i>	17
12.	<i>Common Report of Common Feeling.....</i>	17
13.	<i>Elemental Form.....</i>	22
14.	<i>Elemental Relation.....</i>	22
15.	<i>Melody, a Composite, not an Element</i>	23
16.	<i>The Efficient Accent and Regnant Harmony.....</i>	24
17.	<i>Principle of Potential Harmony.....</i>	26
18.	<i>Basis of Verification.....</i>	27

CHAPTER II

RHYTHM AND TONE

19.	<i>Definitions.....</i>	30
20.	<i>Analysis of Rhythm.....</i>	31
21.	<i>Analysis of Tone.....</i>	33

CONTENTS

	PAGE
22. A Tone's Harmonic Thread.....	35
23. Harmony in One Voice. Common Reports.....	36
24. Harmonic Evolution. The Major Tonic.....	40
25. Rhythm-Cadence and Rhythm-Repose.....	42
26. Tone-Cadence and Tone-Repose.....	45
27. Melody, Harmony and Rhythm.....	48

CHAPTER III

ORIGINAL DISSONANCE AND CONSONANCE IN ONE VOICE

28. Genesis of the Major Consonance, Music's First Regnant Harmony	53
29. Genesis of Cadence-Harmony or Original Dissonance in One Voice.....	61
30. Distinction between Original Harmony in One Voice and Chord-Harmony	68
31. The Seven Original Tones. Analysis.....	75
32. On Symbols.....	86
33. The Five Components of Harmony.....	89
34. The Five Original Cadences. Mode Defined.....	91
35. Progression and Resolution.....	96
36. A First Music-Lesson.....	98
37. Work for Students.....	101

CHAPTER IV

THE EFFICIENT ACCENT AND REGNANT HARMONY OF MELODY

38. Regnant Harmony in One Voice and Its Principle of Genesis Explained.....	102
39. Chords Derived from the Original Consonance and Dissonance in One Voice.....	133
40. The Tone-Region. Its Diatonic Scales.....	141
41. Musical Moments. Power and Originality of Music	149
42. Subrhythm and Rhythm-Expansion. Music's Classic Form.....	160

CONTENTS

ix

CHAPTER V

ORIGIN AND NATURE OF MINOR

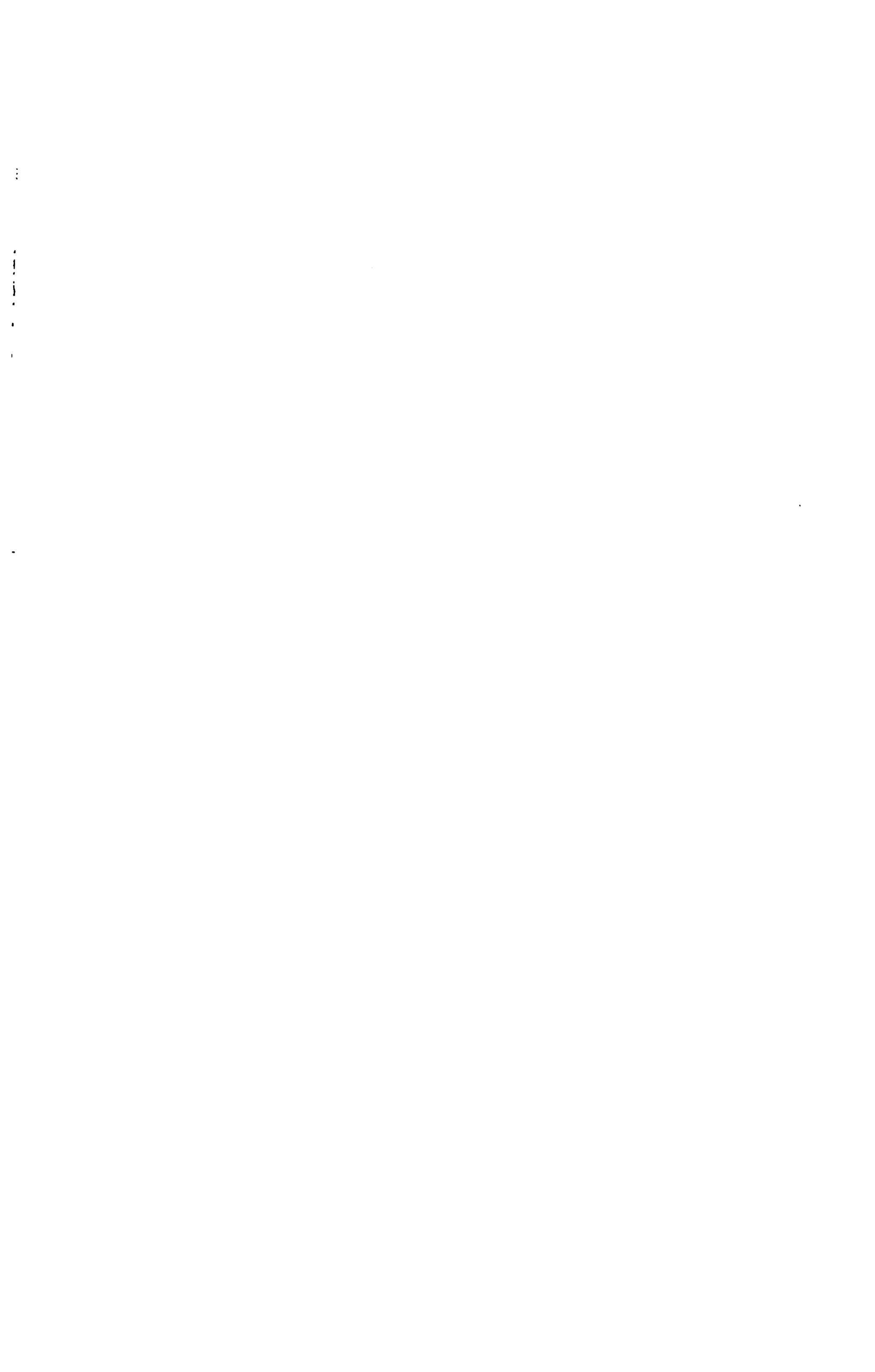
SEC.	PAGE
43. <i>Origin of the Minor Consonance</i>	176
44. <i>Original and Duplicate Forms of Harmony</i>	184
45. <i>Origin in One Voice of the Minor Form of Dissonance. Original Cadences of the Minor Mode</i> ...	185
46. <i>Three Regnant Minor Harmonies and Their Bytones and Cadences</i>	198
47. <i>Harmonic Percepts of Minor Origin</i>	222
48. <i>A Tone's Harmonic Pedigree</i>	224
49. <i>Chords Derived from the Minor Forms of Consonance and Dissonance in One Voice</i>	231

CHAPTER VI

CHORDS IN THE LIGHT OF THEIR ORIGIN

50. <i>Description and Summary of Chords Thus Far Derived</i>	237
51. <i>Simple and Compound Chords Defined</i>	243
52. <i>Melody the Original Reporter of Harmony, Therefore the Natural Preceptor and Guide in the First Studies in Chords</i>	277

<i>Bird Songs</i>	291
<i>Explanation of Symbol Numbers</i>	305
<i>Index</i>	307



CHAPTER I

INTRODUCING FIRST PRINCIPLES

1. *Questions*

SCIENCE has not yet fathomed the mystery of the origin and early evolutional stages of music. Our knowledge of the evolution of music is confined to the records of a few thousand years of history. Its history plainly shows that music has passed through progressive stages of evolution from simplicity to complexity. But how it began far back in the ages, the causes of its genesis, its shaping energies and forces, its essential nature, these and like questions still wait for a scientific solution. Sound emerges from and evanesces in silence. We assume that incalculable ages ago there was a time when music as yet unborn, unheard, lay dormant in silence, a mere potentiality. The evolutional study of music therefore begins with silence. All that is music is potential in and an evolution of an embryo, namely, the composite of elements upon the genesis of which depended the genesis of music. What is this composite? What are its elements? What is the principle or cause of their union? Where and how did and does this union take place? These are leading questions which confront us in this study. We investigate melody, rhythm, harmony, tonality, the tone-realm or tone-system. What are all these things? What is the origin and nature of each?

Which are elements and which are composites? Which is the original and all-inclusive composite? the *raison d'être* of all the others, in short, the essence of music? Theoretical predilections or subjective bias cause some of us to give the supremacy to melody, others to harmony. We still speak and write about "the intimate connection between melody and harmony," about "harmonized melody" and "melodized harmony." All this plainly implies a common belief that melody and harmony are separable. Are they, have they ever been separable or separated? If not, one of the two is an element of the other. In fact, one of the two includes, is the *raison d'être* of the other. Which is it? Science has produced no final answers to these questions. Let any one, musician or layman, consult the testimony of his unprejudiced inner feeling and experience of music and he will say with Mozart, "Melody is the essence of music." I quote Mozart because he was completely free from theoretical bias. He felt and knew this to be true, he felt and knew it instinctively just as we all do. In other words, the truth of this common testimony of common feeling has not been scientifically proved. Nor has it been disproved. Why not? Primarily because the nature of its source, that is, the nature of common music-feeling, has not been fathomed. Yet the existence of this common feeling is everywhere recognized in the books, this feeling is the source of every truth that has entered the books, its testimony is everywhere appealed to and is our only resource in every last analysis wherever and whenever rules fail to apply or cannot be ascertained. The situation has a pe-

culiar interest. We all share in this common feeling, yet do not succeed in translating it into common thought, do not succeed in expressing it in so many words. Unless this can be done it will be impossible to answer any of the above questions. If it really be true that melody is the essence of music, the original and all-inclusive composite of music's elements and principles, then it is also true that melody is the *raison d'être* of harmony, in other words, that *harmony is and from the beginning always has been an element of melody*. I shall endeavor to demonstrate in the following pages that this is true. But how can it be true? It is flatly contradicted by the entire history, theory and practice of music. All the books teach us that melody antedates harmony by unknown ages and that harmony was discovered and introduced only a few centuries ago. Is not this evidence conclusive, final, insuperable? Here let us ask a plain question. What do the books or authorities mean by harmony? Without exception they mean *chords*, that is, combinations or concords of *several tones*. No other form or conception of musical harmony has thus far appeared. To speak of harmony is to speak of chords. To study harmony is to study chords. Every treatise on harmony is a treatise on chords. It is the common belief and teaching over the whole musical world that the chord is the one and only, therefore by implication, the *original form of musical harmony*. The evolutionist has the hardihood to question the truth of this common belief and teaching, he does not regard the complex chord as a spontaneous generation, he reasons that so complex a form as the

chord is rooted in and evolved from antecedent simpler forms of harmony, that the development of harmony is a progressive evolution from simple to complex which began with the genesis of music in *one voice*. This explains the subtitle of this book, "Original Harmony in One Voice." Everything hinges on the question of the origin and nature of music's specific forms of harmony, that is, of consonance and dissonance. All harmonists know that this question still remains unanswered. A single obstacle has stood in the way of its scientific solution, namely, the prevailing chord-idea and chord-view of harmony based on physical acoustics. The age of the chord reaches back a few centuries. The age of harmony reaches back through all the ages to the genesis of music in one voice. The development of original harmony in one voice occupies the entire period of homophony, the first and longest evolutional chapter in music and the most important chapter for scientific research.

2. *Homophony or Music in One Voice*

The term *homophony* is used in these pages strictly in the sense of music in *one voice* or part as distinguished from polyphony and chorded music in *several voices* or parts. The material for the evolutional study of homophony is complete. We find it in the simple songs of birds and primitive man, in ancient and mediæval melodies, in folksongs and dances, in modern music down to our own time, for the works of all the great composers contain countless motives, phrases and passages in one voice. Thus homophony, the

form in which music first arose, survives to this hour. In essence and trend there is no difference between the homophony of to-day and that of all the past, between that of a song-sparrow and that of Bach, Mozart, Beethoven and Wagner. We here confront facts of prime importance. *Homophony is the one and only form common to all music past and present. Homophony is therefore the one and only tie connecting all music of all time.* Nowhere but in homophony can we study and discover origins, first principles and causes, the energies and forces from which music proceeds, the incipient stages of progressive evolution from tone to tone, relation to relation, harmony to harmony, in self-fulfilment of inherent laws, in short, nowhere else can we find the explanation of the essential nature of music and of common music-feeling. Hence the importance of homophony as a field for scientific research. Homophony presents and verifies its facts in a most unique and convincing manner since its reports completely exclude personal prejudice and eliminate the personal equation. The personal element of choice and bias did and does not enter into music until a *second* voice or part was and is added to a *first* voice or part, that is, until we add other voices to a given melody. Homophony discovers this remarkable psychological fact. Its reports are *self-reports*, that is to say, they are not what you and I or ten thousand others may think, elect and debate, they are *what homophony itself elects, asserts and reports*. These self-reports are *common* to all of us, they are *the common reports of common feeling and apperception*, moreover, they are *immutable* and discover the funda-

mental data of music and music-feeling. In the field of homophony all investigators therefore stand on firm and common ground; here we set out with a common point of view and may join in a common purpose, namely, the translation of self-reports into the simple words of common thought. By nature we are all homophonists; the music-consciousness has its awakening in homophony; we sing and whistle homophony; each of us has the power within himself to produce and reproduce in feeling and thought any homophonic melody; each of us may observe, study and analyze homophony at his leisure in himself and in others and may learn to translate its self-reports into words; each of us may verify these reports in himself and others; in short, the study of the psychology of homophony lies within the reach of every musical layman. The conditions for the evolutional study of homophony are favorable for another reason. The awakening of music-consciousness and the evolutional sequence of tones, relations and harmonies in the development of each individual musical mind correspond with the genesis and early developmental stages of music itself. Supposing then that the material representing the early stages of homophony did not exist, we could reproduce that material by tracing the psychological development of the musical mind from tone to tone, relation to relation, harmony to harmony.

3. *Origin of Music*

The origin of music is due to the union of two elements. The two elements are rhythm and tone. Rhythm was intoned, and forever after there was

music. Let any one intone a simple rhythm and he will then and there unite the two elements and engender music in its original form of homophony. What is intoned rhythm? Simply, tone-rhythm, the original and indissoluble composite of music's elements and principles, the embryo in which all that is music is potential. What is rhythm? Universal *form* of motion. What is tone? The *specific form* of sound peculiar to music. What is this specific form? *Harmony* of sound, in one word, harmony. In music, *a tone is and always has been a harmony*. We shall see that the harmonies of music are the harmonies of *relations*, that they assume one of two forms peculiar to music, namely, the form of consonance or that of dissonance. The original forms of consonance and dissonance had their genesis in *one voice*, that is, they arose in homophony. Thus when we intone rhythm, each tone that we express is one or the other, a consonance or a dissonance. This is true of every tone in the homophony of birds and man. Subsequent analysis will show that the genesis of music depended on the genesis of its *first* harmony. The first harmony is the *perfect* or major consonance which we call the tonic. Let any one rhythmically reiterate one and the same tone thus: ♫ | ♫ ♫ | ♫ ♫ | ♫ etc. He will then and there engender and express the first harmony which far back in the ages emerged from silence and announced the genesis of music. At bottom, music *per se* is tone-rhythm. At bottom, our common feeling of music is the feeling of music *per se*, that is, the feeling of tone-rhythm. As we proceed let us bear the following points in mind. In music, tone is

not separable from rhythm. All relations of tones are tone-rhythmic relations. All forms of tones are tone-rhythmic forms. Music's specific original forms of consonance and dissonance could not arise apart from *rhythm*. These original forms lie at once at the foundation of music and of common music-feeling. In our common feeling of music itself, as just defined, let us seek to discover the true nature and fundamental principles of music.

4. Music-Feeling, the Source and Fountain of Music

Where did and does this Union of Elements take place? Within the organism, within us, in feeling. Hence, music-feeling, the source and fountain of music. The harmonic forms of tone specific to music had their genesis in feeling and are the direct products of causes operating in feeling. The voice of music is an inner voice, a spiritual voice. Thus music dwells *within*, proceeds from within, is understood within. The germ or raw material of musical sound entered into feeling from without. But until that germ had been planted and had taken firm root in feeling it could not develop and blossom into the perfect tone or consonance upon the genesis of which depended the genesis of music. Feeling alone could, did and does transmute the raw material of external physical sound into the perfect harmonic form of tone with which music began. Why? Because the causes of this transmutation are psychical or spiritual causes which exist nowhere outside of feeling, that is, outside of the mind. These causes explain why it is that every first crude effort to intone rhythm is an

effort to shape and express the perfect tone or consonance with which music began; they explain why it is that the perfect tone or consonance exists nowhere outside of feeling, outside of the mind. This is conclusively proved by the ascertained fact that under acoustical analysis *every tone is a dissonance*. But even the form of this acoustical dissonance is not the same as that of the original dissonance of music. That and why this is so is explained by the proximate or immediate cause of the psychogenesis of the specific harmonic forms of music. This cause is *relation*. *A tone's specific relation is the immediate cause of its specific harmonic form.* From first to last the original harmonies of music, headed by the perfect tone or consonance, arose one by one in an evolitional sequence of relations in obedience to an inherent shaping principle. As we proceed to trace the psychogenesis of this evolitional sequence of correlated harmonies we shall obtain a view of music in the light of its origin and development and so discover the nature of our common feeling of music. Let us be explicit as to exactly what is here meant by *feeling* of music. By music-feeling I mean simply and only the feeling of music *per se*, that is, the feeling of tone-rhythm, that is, the feeling of united rhythm and harmony, that is, the feeling of *melody*, the essence of music. Here at the outset let us understand that this study is not concerned with an analysis of feeling in its connection with any specific emotions, sentiments and associated ideas which are evoked by music. All these are most important precisely because they are purely personal, but their proper place is in poetry,

autobiography and æsthetics. In a study like this such an analysis of personal experience would be out of place and would lead us into the cloudland of vagueness, mysticism and speculation. Here let us seek the common truth in our common experience of music. We shall, however, consider certain fundamental emotions, first because they are *common to all of us* and next because they are inseparable concomitants of tone-rhythmic feeling. The spirit and the matter of music are inseparably united as idea and form, as message and messenger of truth and beauty. The tone-rhythmic messenger is the bearer of the spiritual message. Our common knowledge of that message is confined to what can be learned from the messenger.

5. *Cause of Union. Shaping Principle*

Both rhythm and tone are *forms of balanced motion*. A shaping principle common to both is the cause of their affinity and union. This shaping principle is *equilibrium*. Equilibrium is harmony. Harmony is equilibrium. Tone - rhythmic equilibrium is tone-rhythmic harmony. Tone-rhythmic harmony is tone-rhythmic equilibrium. The feeling of tone-rhythmic equilibrium or harmony is our common feeling of music. The feeling of tone-rhythm and its shaping principle, while it explains why every initial effort to intone rhythm is an effort to shape and express the perfect harmonic form of tone essential to the genesis of music, it does not explain why that effort is made, that is, it does not explain the cause which gave and gives the impulse to that effort. What is this impelling cause? It is a spiritual cause, a common

emotion, an inseparable concomitant of tone-rhythmic feeling, namely, the innate desire to shape and express with no other end and aim than the pleasure of gratifying that desire. This impelling desire of the inner life or human spirit to give form to its moods and tenses for pure joy and love of expression is the creative impulse to which all the arts owe their rise and development. Goethe's dictum "art is but form" is comprehensive, since form in art is the direct product of the human spirit and is not separable from the idea which it embodies. Equilibrium or harmony is the shaping principle of all *form* of motion, of all physical *form* of expression, of all spiritual *form* of expression. We are here confronted by a world-principle, a principle inherent in the physical and psychical forces, a principle governing all animate and inanimate form of cosmic expression. This universal principle of harmony and the principle of harmony in music are one and the same. This principle is the efficient cause of the genesis in feeling of the *original forms* of harmony, the evolutional antecedents of chords.

6. *World-Energy*

World-energy is manifested in motion. Its manifestations may be summarily divided as follows: First, motion in process. Second, record of previous motion or process. The first includes all sensible motion within and about us. The second includes all the forms or works of nature and all the works of man. All motion is accentual, wherefore all process and record of motion are accentual.

7. *World-Rhythm. Universal Form*

World-motion is accentuated motion, in one word, is **rhythm**. Rhythm is *form* not *law* of motion. Let us not confound *form*, which is rhythm, with the *principle* or *cause* of form, which is inherent in and proceeds from energy itself. World-energy is manifested in world-rhythm. Hence this principle. *Rhythm is the universal form of expression.* At bottom, the terms expression, manifestation, language, are synonymous. Not man alone speaks. All things speak, each in its own peculiar language, but all in common rhythmic accents in time and space. Vibration, pulsation, undulation, are so many names for accentuated motion, that is, for regularly recurring periods of rhythm.

8. *World-Harmony. Universal Principle of Form and Relation*

World-rhythm everywhere makes for world-harmony, world-equilibrium. World-energy persists in its perpetual rhythmic struggle for the maintenance of world-harmony, world-equilibrium. Hence this all-pervading, all-shaping, all-governing principle. *Harmony (equilibrium) is the universal principle of form and relation in time and space.* The universe is one rhythm proceeding from one energy and maintaining one equilibrium to which the rhythm and equilibrium of all its parts from greatest to smallest are relative. Hence the harmony and unity of the universal whole, the interdependence and interrelation of all things, the reign of law and order

in time and space. In this connection, harmony, equilibrium, balance, unity, are interchangeable terms. The ceaseless rhythmic struggle and “stream of tendency” within us and all about us ceaselessly makes for harmony. This rhythmic struggle and its governing principle are manifested throughout inorganic and organic nature in every movement and every form or record of movement. Harmony (equilibrium) is a fundamental principle of evolution. In fulfilment of this inner principle of “being and becoming,” all things pass through rhythmic stages of progression and resolution, that is, rhythmic stages of evolution. Life from moment to moment is a rhythmic struggle for equilibrium. The works of man are records of his physical, mental, moral and spiritual struggle for equilibrium. In his music-works man has recorded and will continue to record the essence of his universal and spiritual experience in his only universal and purely spiritual language, music. The realm of music, the tone-realm, is an evolutional product of the inner life or spirit; it is the spiritual counterpart and image of the universal whole, of its perfect law and order in time and space. Music is the *concrete* language of universal harmony, law and order. Music-feeling is universal feeling, that is, the *concrete* feeling of universal harmony, law and order. I emphasize *concrete* because all that is music and music-feeling is concrete reality, a concrete and vivid inner experience, a common experience in all of us. In music, rhythm is *form, relation, law and order in time*; tone (harmony of sound) is *form, relation, law and order*

in space; the tone-rhythmic embryo or composite of the two unites *pure* time-form and *pure* space-form, *pure* time-relation and *pure* space-relation; this composite, as we shall demonstrate, is melody, the essence of music, the free spirit of the free tone-realm. Melody makes for pure and perfect harmony in time and space and thus fulfils the inner law and purpose of its being. In our common feeling of melody we shall discover the identity of harmony and equilibrium. As we proceed to trace the evolution of tone-rhythm we shall observe the operation of this universal principle in the domain of the mind. Harmony (equilibrium) is the governing principle, the will of the material and spiritual universe. In the human spirit this principle manifests itself in a common emotion, in a common desire for and love of harmony, to gratify which is to be led by, to follow, to obey, the universal will. This spiritual desire and love discovered its voice in melody, rhythm was intoned; the heart thus found a perfect vehicle for all its moods and tenses. Hence music, its genesis, its *raison d'être*, its function, its messenger, its message. Thus music and its formative principle are deeply rooted in what Goethe calls "eternal things" and "the great whole;" its composite rhythmo-harmonic relations are what that poet-evolutionist calls "abiding relations." In the light of the principle of world-harmony I understand Schopenhauer's definition of music, "das innere Bild der Welt."

9. *Cardinal Principle*

Harmony (equilibrium) as just defined is the cardinal principle responsible for the genesis and evolution of music and music-feeling, for all that is law, order, form, relation, proportion and structure in music. Thus all the principles and laws of music, of its elementary forms and their original relations and of the gradual expansion of its forms and relations, are so many different manifestations of the operation of this one all-shaping and all-explaining principle. Under the impulse of principles and laws operating in feeling music sprang into being and, passing through a series of natural and interdependent stages, evolved from simple to more and more complex forms, from a state of nature to an art. Nature-music and art-music differ only in degree, not in kind; the same fundamental principles and laws underlie both.

10. *One Music*

Nature-music includes the songs of birds and all those human melodies of the homophonic period in the production of which man was guided wholly by intuition and the impulses of the heart and simply obeyed his innate feeling of the principles and laws of tone-rhythm. This intuitional evolution of nature-music reached its culmination in that lovely and perfect flower, the folksong. Nature had spent incalculable ages in the production of this perfect form of melody, had thus fulfilled her mission and laid the foundation for the art of pure music. From the

simplest homophonic motive and phrase to the perfect symmetry of the folksong this nature-music is the pure music of intuition and the heart, the pure expression of concrete music-feeling. Nature had not only produced the germs which were destined to develop into the great art of pure music but had chosen, followed, prepared and pointed out the true path for the development of this art. This path of intuition and concrete music-feeling was chosen and followed by the only art of pure music which the world has produced. This pure art is modern music which is distinctively the product of Western civilization and the only music-art directly connected with and based on nature-music. Hence *one* music, one continuous evolution from the earliest beginnings of nature-music to the art of the present time. This one music is the only music which concerns us in these pages. Whatever else may be said of the manifold theories to which the modern art of music has given rise, one thing is true of all, namely, all seek to explain and conform with the nature and testimony of intuitive music-feeling in their common endeavor to discover and present the true principles and laws of the art of music. Man has produced other species of music-art whose forms and theories are not based on intuition and concrete feeling. An extinct art of this species is that of ancient Greece. An extant art of this species is that of China. Yet when we consider the beautiful tributes paid to music by Homer and Confucius we are led to infer that these two unmusical arts had been preceded by an evolutional period of

nature-music when both Greek and Chinaman were guided by intuition and the heart, when like the birds they freely sang just as they happened to feel. Why in those two cases the natural attitude toward music was forsaken in favor of arbitrary theories is a question closely connected with the life and spirit of the two nations, a discussion of which does not enter into the plan of this book. Our subject has been defined, it is *one* music, in the nature-stages of which human selection was unconsciously governed by natural selection, in the art-stages of which human selection was consciously governed by natural selection.

11. *Rationale of Music*

The elemental *what* of music is form and relation of united rhythm and tone. The explanation of this form and relation, their inherent principles and laws, will discover not alone the true nature of this elemental *what*, but also answers to its *how?* and *why?* Elemental tone-rhythm and its indwelling principles and laws of self-development therefore constitute the *what*, *how* and *why*, in a word, the rationale of music. *What?* is the question of ultimate importance. Until this essential question is answered the inquiries *how?* and *why?* are futile since they lack a subject, since, in other words, we do not know *what* we are inquiring about.

12. *Common Reports of Common Feeling*

Whether their theories are based on acoustics, physiology or psychology, all investigators set out with a common view of the ultimate question *What*

is music? a question so often set aside as an insoluble mystery. This common view of theorists is shown in three significant essentials the importance of which is greater than at first appears.

First: Admittedly or tacitly all premise that music is *what we hear* it to be and thus transmute the form of the ultimate question What is music? into What do we hear music to be? or briefly, What do we hear? That music is what we hear is not a remarkable observation for what else could it be? However, the question What do we hear? really means What do we all hear in common? and this question no one has as yet succeeded in answering.

Second: At the outset all agree that what we hear is consonance and dissonance. This again transmutes the form of the ultimate question into What is consonance and what is dissonance? A scientifically verified answer to this question has not yet appeared in the books, and there are those who believe that this answer cannot be discovered in the three sciences mentioned above, wherefore it should be sought elsewhere.*

Third: All acknowledge the existence of such a thing as *common music-feeling* to which the appeal is general whenever and wherever laws and rules either fail to apply or cannot be found. This general appeal to music-feeling is equivalent to a general belief in its essential validity, a general belief that in it the ultimate and whole truth of music lies dormant, a general belief that the feeling is common to all. If there is such a thing as common music-feeling, then there are such things as common music-

perception, as common reports of common feeling verifiable by common observation. What are these common reports and their immutable principle? This question has not yet been answered. The answer to this question would discover the true basis of music and its science, it would be the initial step toward a common conception of the ultimate *what* of music, it would eventually result in a common recognition and adoption of the one true basis.

In these pages it is my purpose to show that such things as common reports verifiable by common perception do exist and may be clearly presented and explained. The ultimate question What is music? now assumes the following form: What are the common reports of common feeling and perception of consonance and dissonance, their inherent principles and laws? It is clear that this is a psychological question, a question addressed to the inner ear of the mind, a question of psychological acoustics, not of physical acoustics. Though this question places the present writing upon an independent basis and defines the writer's position, the psychology of this position still requires some explanation.

We are told by M. Hauptmann* that it is customary to begin a treatise on harmony with a learned chapter on acoustics the half-truths in which, however, have little if any influence upon and are often not again referred to in the subsequent chapters of the book. Acoustics treats the question What do we hear? on its physical side and therefore objectively, as every one knows. Music as we hear it does not

exist objectively, as we shall see. The acoustic series, consisting of fundamental and overtones, teaches us that every tone is a dissonance and proves this to be a fact, and thus at the outset music and acoustics are irreconcilable antagonists. But this physical tone is not a dissonance in the specific musical sense of the term; it is in truth a discord, and discords have nothing to do with music. Although it is the custom in music-treatises to present only the first six tones of the acoustic series, yet this arbitrary omission of the remaining objectionable because discordant overtones does not eliminate them, they are there just the same, and are met as they should be by physical science. Whatever be their pitch all tones have the same internal physical formation, therefore all tones are discords. If one tone is a discord what a blood-curdling horror such an amorphous physical composite as the chord ought to be! But common music-feeling and perception reject all this as false. If we really heard tones in their actual physical forms all hands would be raised to stop the ears. Notwithstanding all this most of our music-theories are based on physical acoustics; a scientific basis for music being required, and no other being at hand we seize upon physics for an initial chapter. Music's pure and perfect consonance, music's specific form and relation of tone, these things do not exist objectively, they are subjective products of psychological development, direct products of music-feeling, which is the feeling of composite rhythm and harmony. Roughly stated, elemental tone-rhythmic feeling impelled by an

inherent immutable principle, equilibrium, has resolved objective physical sound or discord into subjective harmony.

The rejection by music-feeling and perception of physical acoustics as a basis directly points to psychology for the solution of music's ultimate problems and the discovery of music's cardinal principle. Though the conviction that there is such a principle has often been expressed the psychologist has thus far been unable to explain what it is; he has left the true nature of common music-feeling shrouded in mystery and, like the physicist and physiologist, has left the problem of consonance and dissonance unsolved. The psychologist has followed one of two courses: either he has made a comparative study of music and music-feeling in the light of the data of physics and physiology, like C. Stumpf, or he has delved more or less deeply into metaphysical speculations and æsthetics. The physiologist deals with the physical organ of hearing and its function, and in his hands the question *What* do we hear? assumes the form *How* do we hear? which is a subordinate question that predicates a knowledge of music's ultimate *what*. When psychology has once answered the ultimate question, then only will physics and physiology gain a legitimate subject for musical research the importance and value of which to music can alone be estimated in the future.

The writer's position thus roughly sketched may be summed up as follows: The true nature of music *per se*, of its specific forms and relations, of its

inherent principles and laws, are problems of psychology the solution of which can alone be found in what I have called the common reports of common feeling verifiable by common perception.

13. *Elemental Form*

Form is vehicle or messenger, not message, but bearer of message. We are here primarily concerned with the messenger, not with the message of music, since all that can be learned of the latter depends upon what can be learned of the former. The two should not be confounded. Elemental form or messenger of music is united rhythm and tone. In this elemental form lies music's elemental truth and beauty, the study of which involves neither vagueness nor speculation and alone concerns us in these pages. Vague, mysterious, inscrutable, yet none the less real and important is the spiritual message of music, a message of universal harmony and unity. However, the spiritual message of truth and beauty, the emotions, poetic and religious sentiments and the æsthetic and metaphysical speculations and theories to which it gives rise, belong not to music alone, but to all the arts and to all things. By the word *feeling* in connection with music I mean simply and only feeling of united rhythm and tone, which is music-feeling *per se* and common to all of us.

14. *Elemental Relation*

A tone's relation in time is its rhythmic relation. A tone's relation in space is its harmonic relation. Thus tone-relation is a composite of time-relation

and space-relation, in one word, is a rhythmo-harmonic relation. Every tone in music is heard, felt, thought, expressed and recorded in such a composite relation, every tone-moment is a rhythmo-harmonic moment. It is true that in analysis we seem to separate this composite, now observing the rhythmic form and relation and now the harmonic form and relation, yet we do not and cannot fully comprehend the one apart from its relation to the other. The word *harmony* in its specific musical sense means *harmony of sound*, which is *tone*. In this sense one tone, every tone is a harmony, as will be explained in the next paragraph.

15. *Melody, a Composite, not an Element*

Nothing could be more untrue than the time-honored teaching and belief that melody, harmony and rhythm are the *three* elements of music. Music has *two*, not three elements. Rhythm is an element. Harmony (tone) is an element. Melody is not an element. Melody is a *composite* of music's two elements, rhythm and harmony (tone). It is impossible to conceive of melody either without rhythm or without harmony (tone). Hence the obvious truth that melody is a composite and not an element. Everything from a motive in two tones onward, whether it issues from the throat of a bird or was penned by a classic composer, is a melody, a composite of rhythm and harmony (tone). Melody is the essence of a music-idea or thought. Melody is the original and essential vehicle of music. Melody is the original, universal and sovereign voice and

genius of music. Conversely, music ever has been, is, and ever will be melody. Melody is the *raison d'être* of music's harmony. Why this rhythm? Why that harmony? The answers to these questions lie in melody. Love of music and love of melody are one. No melody, no music-idea or thought. No melody, no harmony. No melody, no music. The great and greatest in music are its melodies; types in music are types of melody and from first to last music's great masters are melodists.

The above conclusions are verified by common report of common feeling and perception of original harmony in one voice. In a book¹ published in 1890, the writer introduced the subject of harmony in one voice naming it *meloharmony*, the inherent harmony of melody.

16. *The Efficient Accent and Regnant Harmony*

In a preceding paragraph it was stated that the principles and laws of music are rooted in the cardinal shaping principle, equilibrium. The rhythmo-harmonic forms and relations of music in one voice or homophonic melody discover the nature and operation of two evolutionary principles which next require provisional introduction and explanation. First and most important of the two is the *efficient accent* which is the efficient cause of the genesis of tones and tone-relations, that is, of music's specific and basic harmonies.

The efficient accent is the *heavy periodic accent of rhythm*, it is the harmony-generating and harmony-

¹ *The Septonate and the Centralization of the Tonal System.*

maintaining accent of music. Under the name rhythmo-harmonic accent or point, I presented this subject fourteen years ago in the book abovealluded to.

In one-voice music, not only is each tone in a melody a harmonic, that is, a root or third or fifth or seventh or ninth, but every moment in a melody is ruled by a particular harmony which I call the *regnant harmony*.*

In one voice the regnant harmony arises on the line of least resistance, it elects and asserts itself, it is generated in feeling by the efficient accent, it determines and reports the exact harmonic form and relation of each tone; these forms and relations are immutable, since in every given case we all of us hear and perceive the same form and same relation.

We shall see that the original harmonies entered into being one by one as integral and correlated threads of an ever increasing web of forms and relations in an orderly sequence of regnant harmonies, a sequence which *nolens volens* repeats itself in the development of every musical mind, thus establishing a traceable psychological connection between music's present and past. We cannot study and trace this evolutionary sequence and psychological development in multi-voice music for the simple and obvious reason that in such music the regnant harmonies are due to personal election, fancy and taste. In one voice the regnant harmony elects itself, while in more than one voice the choice of harmonies is personal. In one voice we perforce agree, while in several voices we are at liberty to disagree.

17. *Principle of Potential Harmony*

The next evolutionary principle to be introduced is that of potential harmony, which I define as follows: *Every harmonic relation in experience is potential in every tone in experience.* Thus all harmonic relations are potential in all tones. In other words, any harmonic relation may be duplicated on any tone. Let us explain.

There are *original* tones, *original* harmonic forms, *original* harmonic relations. The seven tones of the major scale constitute the first group of original tones. Certain of these tones first arose in the harmonic form of consonance, certain others in that of dissonance. This specific consonance and this specific dissonance are therefore the original harmonic forms. Again, each of these seven originals first arose in a certain definite harmonic relation as a root or third or fifth or seventh or ninth. The original relation of a tone is therefore the relation in which a tone first arose. Everything is and has been derived from relation; harmonic form and harmonic relation are connate; the former is due to the latter, the former changes when the latter changes. Since each original tone entered into being in a certain original relation, the fundamental importance of *relation* is manifest.

In the psychological process of development each tone and relation entered into experience first as a mere feeling, it remained latent in feeling until it was seized upon by consciousness when it became a percept, and last of all it became a concept. The

harmonic idea of music is therefore a complex of harmonic percepts, each of which is either an original harmonic relation, or has been derived from an original relation. How derived? Through the evolutionary principle of potential harmony in coöperation with the efficient accent, the principle of harmonic genesis, roughly as follows: *Each tone's original relation is duplicated on other tones.* For example: the tone known as the Tonic (also called keynote) first arose as a root and eventually appeared as third, fifth, seventh and ninth, thus duplicating the original relations of other tones. Like duplications were in time effected on other original tones which had their genesis in other relations. We shall see that these duplications are responsible for the genesis of new tones and new harmonic relations thus opening the way to new duplications, and we shall see that the expansion of harmonic relations and of the tone-system is the direct product of this psychological process, in short, that harmonic relation and our tone-system are inseparably linked in their development as cause and consequence. But how did the seven original tones arise? How did the first consonance and first dissonance arise? Unless these origins can be explained the principle of potential harmony has no material to develop, no valid basis to rest on, is but an empty phrase. The above questions will be answered in the two subsequent chapters.

18. *Basis of Verification*

A brief summary of the position outlined in the preceding paragraphs will lead the way to a simple

explanation of how the test of truth is to be applied in the subsequent study and analysis of music. The essential points are as follows:—

The “being and becoming” of music are due to the union in feeling of rhythm and tone.

Form and relation are form and relation of united rhythm and tone.

All tones are harmonic. Original harmony is harmony in one voice; it asserts itself and is latent in common music-feeling, therefore in all of us. Harmony in one voice reports the same relations in all of us.

Melody is the composite of the two elements, rhythm and harmony (tone); it is the original and universal voice of music.

Common music-feeling is united rhythm-feeling and tone-feeling.

One music, one basis of music, one common music-feeling, one all-shaping principle in which all principles and laws are rooted. This cardinal principle is equilibrium, is common to and inherent in both rhythm and tone, and is the cause of their union, and it dwells and operates in common feeling in all of us.

All who take any degree of pleasure in music are musical and share in the common feeling. All such may by guidance and study transmute latent feeling of united rhythm and tone into definite observation, intelligent appreciation, understanding.

Community of feeling leads to community of perception and thence to community of conception. All may learn the common reports of common feeling and verify such reports by personal observation.

The test of truth here indicated is the simplest. *What all perceive or observe in common is the truth.* Truth is the correspondence of an expressed idea with common experience. The truth of music lies in music itself, in music stripped of all associated ideas and sentiments; it lies in tone-rhythm, and in tone-rhythm we will seek it. Two simple examples will illustrate our test of truth.

1. Whether we know it or not we all feel and express a dual rhythm in dual periods, a triple rhythm in triple periods. Hundreds and thousands sing, beat time and march to the music of a national air in complete ignorance of the rhythm which they feel and express in common. However, the moment we learn to observe a dual rhythm by its dual periods and a triple rhythm by its triple periods, we all acquire the same knowledge in the same way, namely, by transmuting a common feeling into a common perception or observation.

2. Whether we know it or not we all feel and express tones as roots, thirds, fifths, sevenths and ninths, some in cadence, some in repose. The same hundreds and thousands feel and express these harmonic relations of tones with the same complete ignorance of what they are. When these harmonic relations are learned they are learned in the same way, namely, by transmuting common feeling into common observation.

CHAPTER II

RHYTHM AND TONE

19. *Definitions*

RHYTHM is balanced motion. **Tone** is balanced sound.

Rhythm is order, form and relation in time. Tone is order, form and relation in space (pitch).

Rhythm is harmony (equilibrium) in time. Tone is harmony (equilibrium) in space (pitch).

United rhythm and tone is united order, form, relation and harmony in time and space.

The elemental forms and relations of rhythm which underlie all music-rhythms are not specific to music, they exist everywhere.

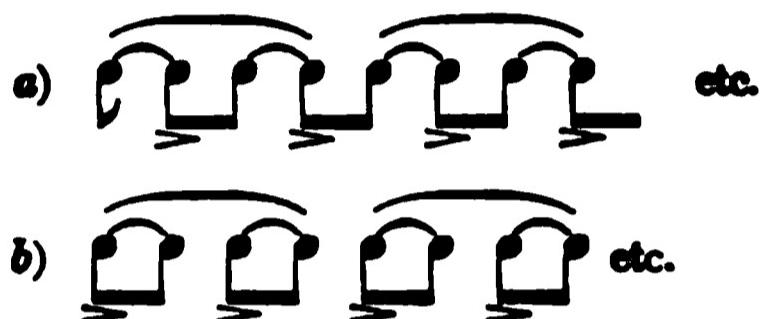
The elemental harmonic forms and relations of tone which underlie all harmonic forms and relations of music are specific to music, they exist in music alone.

Numbers are symbols of order and relation. The numbers 2 and 3, their multiples and combinations are the symbols of rhythmic order and relation of tones, of order and relation in time. The numbers 1, 3, 5, 7, 9 which indicate a root or fundamental, its third, fifth, seventh and ninth are the symbols of harmonic order and relation of tones, of order and relation in space (pitch).

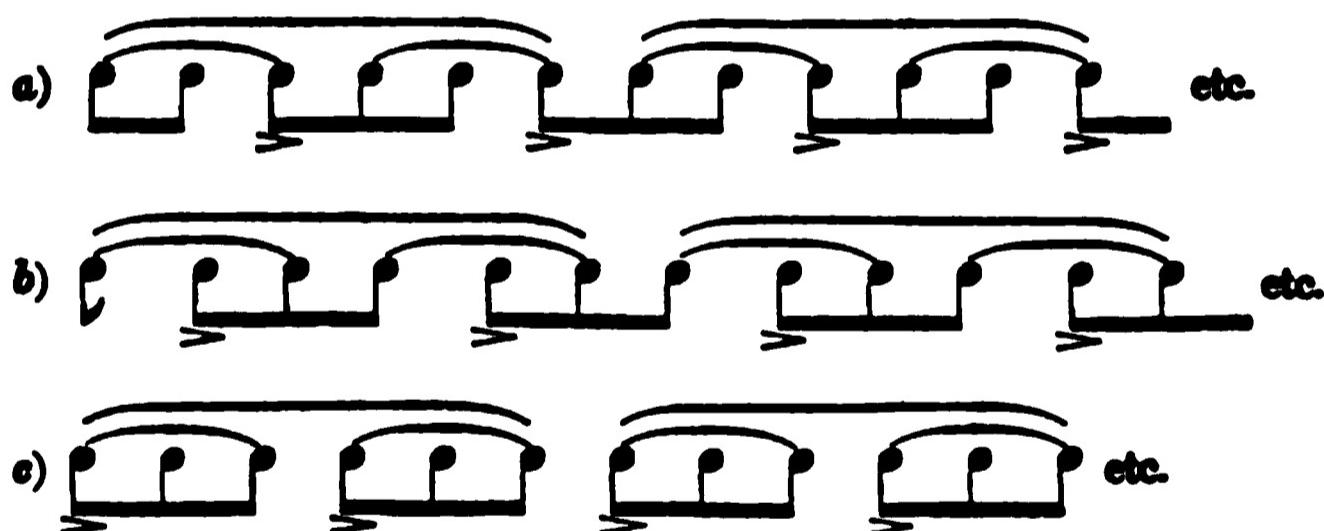
20. *Analysis of Rhythm*

Rhythmic balance is generated and maintained by regularly recurring accents. Common rhythmic feeling impels us to follow up an initial group of two pulses by another, two such groups by two more, and so on. Likewise we are impelled to follow up an initial group of three pulses by another, two such groups by two more, and so on. Examples are given:

1. TWO-PULSE RHYTHMS



2. THREE-PULSE RHYTHMS



Our spontaneous desire to arrange pulses in regular accentual groups, and to repeat and develop an initial group, is no more nor less than the natural desire to keep balance, to keep time, to obey the inherent and innate shaping principle, equilibrium. To keep time is to keep balance, to keep balance is to keep time.

In the above examples each pulse, each group of pulses, each combination of groups, is a *period* of rhythm. Henceforth in these pages the term *period* will be employed exclusively in this connection with rhythm. Rhythm-periods are balanced *time-periods*. Rhythmic accents are *balance-generating and balance-maintaining time-accents*. A period of time is a rhythmic moment, a time-accent is an accentual moment in feeling and consciousness. Under the sway of innate rhythm the inner consciousness moves *forward* in time from pulse to pulse, from accent to accent, in other words, from moment to moment, from *now* to *now*. We shall analyze this forward movement in time, and shall study the psychology of this moment, this accent, this *now*; it holds the secret of music and of common music-feeling.

Rhythmic feeling, in obedience to the indwelling shaping principle, impels us to vary the accents of successive pulses or moments so that *heavier* accents so alternate with *lighter* accents that they recur at regular intervals of time, thus forming regular groups and maintaining the rhythmic balance. In the above examples the sign > indicates the heavy accents, and the examples show that the difference between one elementary rhythmic form and another is a difference in the order of heavy and light accents. Thus the two forms of dual rhythm are *light-heavy* and *heavy-light*, while the three forms of triple rhythm are *light-light-heavy*, *light-heavy-light*, *heavy-light-light*. All music-rhythms are based upon these five elementary forms. These accents of varying intensities, their regular alternations and the recurrent heavy accents are of

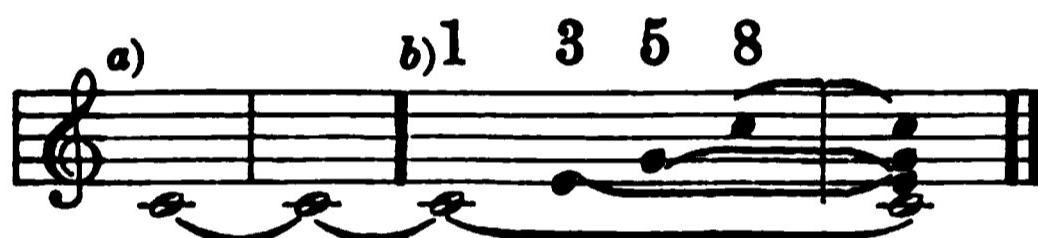
the utmost importance; their psychology will discover the hitherto overlooked key to the origin and true nature of music's specific and basic harmony.

Metre and rhythm are not alone often confounded, but are sometimes treated as identical, which is wide of the truth. Rhythm is not metre, metre is not rhythm, neither in music nor in versification. Metre is measure of rhythm-periods, that is, of time-periods of tones. Our metrical symbols are symbols of measurement; they symbolize rhythm, time. Metrical accents so-called do not exist. Feeling of rhythm came first, perception of rhythm came next, metrical and numerical symbols of rhythm came last.

21. *Analysis of Tone*

Sound that wavers in pitch is unbalanced, is unmusical, is not harmonious, is not tone. Sound maintained at an unwavering pitch is balanced, musical, harmonious, in a word, is tone, the unique voice of music. The shaping principle, equilibrium, which is inherent in common feeling, impels us to make for balanced sound or tone just as it impels us to make for balanced motion or rhythm. So long as we maintain sound at an unwavering pitch, so long do we generate in feeling the perfect balance or harmony of tone. This pure harmonic form of tone to the genesis of which in feeling music owes its origin and existence is the *major consonance*, music's first or original consonance which to-day we call the Tonic-harmony of the Major mode, the harmony of complete repose. This perfect tone or harmony opens the first chapter of tone-genesis, a new subject in our science; it is an

inner product of feeling, has no existence outside of feeling and now requires psychological analysis. In thought or voice maintain a sound at an unwavering pitch and you will generate this perfect tone or harmony in feeling. Whatever the pitch may be the result will be the same. For convenience and clearness of illustration therefore we will suppose the pitch to be that of C. While mentally sustaining this tone we are at first conscious only of a single tone as at a) in the example below. Analysis will, however, soon discover that instead of sustaining only a single tone we are in truth sustaining a harmonic complex of tones comprising a root or fundamental, its major third, pure fifth and octave, as shown below at b).



To be more explicit, while at first we are conscious only of the single tone C, which is a root or fundamental, analysis soon discovers the presence of a third (E), a fifth (G) and an octave (C), which are *concomitant elementary tones or harmonics* and which together with the root make up the harmonic form of this isolated tone. Hence this truth: Every *isolated* tone is a harmonic complex of root and elementary harmonics, that is, a composite of root, major third, pure fifth and octave; in short, an isolated tone is *always a major consonance*. Each reader may verify in and for himself that this is so; why it is so will be explained presently. The fact here requiring emphasis is this: An isolated tone always reports itself

as the *root* of a major consonance. The word *root* defines the harmonic *relation*; the term *major consonance* defines the harmonic *form*. We shall soon find tones reporting themselves as a third or fifth of this consonance and in many other forms and relations. In each of these relations we shall discover that the tone arises in the mind together with elementary harmonics, that the form varies with the relation, that the form and relation of every tone are therefore harmonic; *in fine*, that every tone is a harmony. Meanwhile the original major consonance requires further analysis.

22. *A Tone's Harmonic Thread*

The harmonic complex which a tone generates and reports in common feeling may be called the *harmonic thread* of a tone. The harmonies of music form a closely wrought web of innumerable harmonic threads. Consciously and unconsciously we feel a tone's harmonic thread, but unless we accurately observe its harmonic thread we cannot appreciate the exact form and relation of a tone. The thread of the major consonance in the above example presents a root, third, fifth and octave. Each higher and lower octave is another root of a like series of harmonics wherefore we may change the octave-number 8 into a root-number 1 as follows:—

1 3 5 1 3 5 1 P: 1 5 3 1 5 3 1
 etc.

This shows that the harmonic thread of a major consonance extends through the whole range of tone-

pitch. Once generated in feeling we move at pleasure up and down from tone to tone on this thread taking the tones in the above order or making leaps, since in doing this we but follow the line of least resistance in obedience to the inherent shaping principle, equilibrium. This first of music's harmonic threads introduced a variety of intervals into experience, namely, the pure octave, fifth and fourth, major and minor thirds, sixths and tenths, as shown below:—



There is however something vastly more important than these intervals or steps from tone to tone. It is the tones themselves which give rise to all these intervals and which resolve themselves into *three harmonic percepts*, namely, a root, a major third, a pure fifth. Briefly, each tone in the above intervals is one of these three harmonic percepts. The harmonic percept is therefore the thing of primary importance, the essential thing to understand and to know. As we proceed it will be well to bear this distinction between an interval and a harmonic percept in mind.

23. *Harmony in One Voice. Common Reports*

As we have seen, the major consonance is a complex of three tones or harmonics. Like the root, each of the other two tones generates in feeling the entire

consonance-thread, therefore each includes the other two as concomitant elementary harmonics, or briefly, as *concomitants*. Thus the root includes third and fifth as concomitants; the third includes root and fifth as concomitants; the fifth includes root and third as concomitants. All three appear in the following melody, in each tone of which we all hear and feel the same harmonic complex or form and the same harmonic relation as specified by the harmonic numbers 1, 3, 5 over the notes.



This provisionally illustrates what I mean by original harmony in one voice, which asserts and reports itself without chords. The numbers 1, 3, 5 explain what I mean by the common reports of common feeling and perception, since they faithfully register the inherent relations which we all hear and feel in common. The number 1 indicates a root. The numbers 3 and 5 imply a root and indicate the relation of a tone to its root. I have said that an isolated tone generates and opens up its thread of harmony both above and below and that we follow the thread up or down at will. In the above melody we move from root up to third, then back to root, then down to fifth and so on. That every tone arises in a thread of harmony is not the only point to be emphasized. In this melody we are *now* on a root, *now* on a third, *now* on a fifth of a thread. The word *now* is used with pur-

pose. It means that each tone fills a *moment* in consciousness, a rhythmic moment or period of time; it means that in music a tone is indissolubly united with rhythm from the moment it enters until it makes its exit. In its rhythm we find the time-relation of a tone. In its harmonic thread we find the pitch- or space-relation of a tone. Rhythm or balanced motion, and tone or balanced sound, are thus inseparably united. This union of two balances or harmonies of time and space, which holds the secret of music's original harmony, requires careful analysis. This moment of union, the product of which is pure harmonic tone, is an accentual moment. The principle of harmonic genesis I have already named the efficient accent.

The subject of original harmony in one voice and its common reports here introduced may now be more fully illustrated by a few examples which contain other tones, harmonic relations and harmonic percepts which will be explained in the proper place. At present it is enough to demonstrate that such things as harmony in one voice and common reports really exist. The first example adds four other tones, a number of other harmonic relations and two other harmonic percepts, the minor seventh and major ninth:—

(¹) 1 3 1 5 3 3 5 9 3 1 , 3 3 1 3 , 3 5 3 1

¹ The harmonic numbers indicate either root or relation to root. These numbers are large for major and small for minor intervals. From Chap. III.
L. E. K.

The next example adds two chromatics:—

1 3 5 3 1 , 3 1 3 , 3 5 5 1 3 5 1

The harmonies and harmonic relations reported in these melodies assert themselves spontaneously; they are immutable because common to all of us; you cannot change them unless you add other voices or chords; but even though you add only one more voice, in so doing you add something of your own choice and are no longer dealing with harmony in *one voice*, which chooses itself. In order to understand the sequel it is imperative that this distinction between that which elects itself and that which you and I elect should be clearly apprehended. The common reports of self-asserting harmonies and harmonic relations are specific to music in *one voice*. I have made observations for more than twenty years and have met no one even of moderate musical endowment, whether child or adult, whether student, musician or layman, who did not readily appreciate a tone's inherent harmony and therefore harmony in one voice. For the first time in our science we find in these common reports of harmony in one voice the explanation of the genesis and development of tonality and of our tone-system. In passing it may be stated that our tonality and our tone-system are inseparably linked in evolution as cause and consequence.

24. *Harmonic Evolution. The Major Tonic*

The evolution of music's harmonies beginning with the genesis of the major consonance is a psychological process as beautiful as it is simple. Harmonies have succeeded each other one by one in an orderly and clearly traceable sequence of antecedents and consequents, perhaps the only complete sequence of any kind thus far presenting itself to psychology and therefore of importance to that science. Apart from original harmony in one voice and its inherent principles this evolutionary sequence of harmonies could not be traced. Why? Because harmony in one voice asserts itself and its reports are common reports and it excludes the personal equation. When we consider that there is such an evolutionary sequence and that the first series of harmonies in this sequence is repeated *nolens volens* in every developing musical mind, we readily realize the signal importance of this sequence alike to the science and history of music and to music-education. The harmonies of the individual tones in the above melodies are latent in all of us, each tone being a harmonic complex containing elementary harmonics or concomitants. We have seen that an isolated tone at first appears to be a single tone, that later we discover it to be a complex of root, third and fifth. This third and fifth were always present in the tone as elementary harmonics or concomitants. A tone without concomitants does not exist. This third and fifth were therefore latent in feeling and eventually they were perceived and differentiated, whereupon they were expressed in melody and together with

their common root became the harmonic basis of tonality. We shall see that newly differentiated tones in their turn generate new harmonic complexes containing new elementary harmonics which in their turn are differentiated and generate new harmonies with new elementary harmonics, and so on. This psychological change from latent feeling to perception and expression roughly describes this evolutionary process.

The tonality of the major consonance of an isolated tone has already been identified as the Tonic of the Major mode. Alike we all feel its purity, stability, repose, perfect balance and unity; to all it is a centre of gravity, restful and satisfying. We have explained all this as due to its perfect harmonic form, this unique form as due to the union of elements, this union as due to the inherent shaping principle, equilibrium. However, the mere fact that an isolated tone is always a major consonance and always the Major Tonic, though so obvious, does not suffice. It requires explanation. Why does an isolated tone always report this consonance? To say that the shaping principle is the *vera causa* is but a statement and does not answer this question. It therefore remains to explain how this principle operates, how it shapes these harmonies in feeling. The above melodies present roots, thirds, fifths, sevenths and ninths. Each tone arises in a thread of harmony. On certain tones the harmony changes: one tone *now* reports itself a root and *now* a fifth; another tone reports itself *now* a third and *now* a ninth; another tone reports itself *now* a seventh and *now* a root. Analysis will show that all these harmonic complexes, percepts and relations are due to the in-

fluence of rhythm as implied by the word *now*. A tone being an accentual moment, a series of tones is a series of accentual moments. We will study and analyze these accentual moments. I have already said that they hold the key to the harmonic form and relation of tone, which is the secret of music. This key is latent in all of us; all may discover it.

25. *Rhythm-Cadence and Rhythm-Repose*

The analysis of rhythmic periods of time is the subject before us. Each period is marked by an accent. Some accents are heavier, some are lighter. Heavier and lighter accents alternate in such a way that the heavier accents recur regularly in time. These alternating accents are alternating accentual moments. Periods marked by heavier accents are called *heavy* periods, those marked by lighter accents are called *light* periods. Heavy periods marked by heavier accents are moments of stability, repose, balance, centres of gravity, moments of equilibrium. Light periods marked by lighter accents are moments of instability, unrest, unbalance; they are in relative equilibrium, *in cadence*; they impel us to move forward to a heavy period for *repose*, balance. Rhythmically we are therefore in *cadence* on lighter accents, in *repose* on heavier accents. This rhythmic movement of regularly alternating cadence-moments and repose-moments is illustrated below:—

							etc.
1. Now	<i>now,</i>	<i>now</i>	<i>now,</i>	<i>now</i>	<i>now,</i>	<i>etc.</i>	
2. Light	<i>heavy,</i>	<i>light</i>	<i>heavy,</i>	<i>light</i>	<i>heavy,</i>	<i>etc.</i>	
3. Cadence	<i>repose,</i>	<i>cadence</i>	<i>repose,</i>	<i>cadence</i>	<i>repose,</i>	<i>etc.</i>	
4. Unstable	<i>stable,</i>	<i>unstable</i>	<i>stable,</i>	<i>unstable,</i>	<i>stable,</i>	<i>etc.</i>	

The four texts in this example describe and analyze our common feeling and perception of elemental dual rhythm. The alternating accentual moments marked now-now are explained by the terms light-heavy, cadence-repose, unstable-stable equilibrium. Rhythm, as I have previously stated, is the universal form of expression, all form of expression being either process or record of the rhythmic accentuation of energy making for equilibrium. Hence we speak of the universe as one energy, one rhythm, one equilibrium. It is common to speak of accented and *unaccented* tones in music and syllables in poetry, but in truth there are no unaccented tones or syllables. Every movement of energy in the whole universe, be it ever so slight and delicate, is an accent. Moreover, all movements are in correlation, wherefore all accents are relative and the term *light-heavy* expresses this relativity. We cannot therefore truly speak of *one* movement or accent since movements and accents succeed each other periodically and are inseparably related as light-heavy. Regular alternations of light and heavy accents appear in walk as well as in march, in run as well as in dance, in speech as well as in song, in prose as well as in poetry, in all work as well as in all play, in all movements of body, mind and spirit. Observe, for example, the nondescript sounds which we spontaneously utter in place of the affirmative *yes* and negative *no*. The order of relative accents in the former is light-heavy; in the latter it is the reverse, heavy-light. These relative accents are the same in our expression of *yes* and *no* by a movement of the head. In nodding *yes* the head moves slightly backward on a

light accent and is then brought forward on a heavy accent. In *no* the head is jerked to one side on a heavy accent and then moves back on a light accent. Similar dual movements and successions of relative accents appear in our spontaneous positive and negative gestures. Positive certainty, conviction and assertion are expressed by raising the hand on a light accent and bringing it down on a heavy accent. Uncertainty, surprise and interrogation cause us to raise the hands on a heavy accent, then to relax and drop them on a light accent. Down-accents are heavy accents of positive gravity.

This analysis shows that every rhythmic moment in consciousness is either a repose-moment or a cadence-moment. Rhythm-repose is perfect balance; rhythm-cadence is relative balance tending to perfect balance. This *relation* of cadence and repose is *inseparable* in our feeling, percept and concept of rhythm. In other words, there must be a play of light accent upon heavy accent, else there is no feeling or perception of rhythm. The play of one light accent upon a heavy accent is the embryonic form of rhythm, and a motive consisting of two such accents is the shortest conceivable motive in music. This inseparable relation of cadence and repose is an important fact as we shall presently see. Of the two elements, rhythm and tone, rhythm is first, universal and fundamental, while tone owes its specific musical form to rhythm. Cadence and repose first appeared in rhythm, and their inseparable relation is the basis of all rhythmic form and relation in music. The study of this relation in tone is our next step in analysis.

26. *Tone-Cadence and Tone-Repose*

Every tone in music is in cadence or in repose. *Tone-cadence originated in rhythm-cadence.* *Tone-repose originated in rhythm-repose.* Not only are tone-cadence and tone-repose directly derived from rhythm-cadence and rhythm-repose, but this relation of cadence and repose is inseparable in tone as it is in rhythm, it is the basis and explanation of the harmonic form and relation of tone as it is that of rhythmic form and relation. These truths assert themselves overwhelmingly in our common feeling and perception of every measure of music; they report themselves moreover in every measure of music in *one voice*, in which they first arose. The connection of the two truths, first, that all tones are harmonic, second, that all tones are either in cadence or in repose, straightway leads us to the logical conclusions that there is an original *cadence-harmony* as well as an original repose-harmony, and that in their genesis these two harmonies are inseparably related, that both cadence-harmony and repose-harmony arose *one in relation to the other, in short, that they arose together.* This inseparable relation of cadence and repose is the key to the mystery of harmonic form and relation of tone called consonance and dissonance, the subjects of the next chapter, in which the truth of these conclusions will be subjected to the explanation and test of common reports of common feeling and perception.

The major consonance of an isolated tone already identified as the Tonic-harmony in Major is the original repose-harmony, and its three components I name

repose-tones. Over and under these repose-tones and in relation to them have arisen four other tones which tend, some up, some down, into the three. These four are components of the *original cadence-harmony*, and I name them *cadence-tones*. Repose-tones had their genesis on *heavy* rhythmic accents, cadence-tones on *light* rhythmic accents. If it is true that cadence-harmony and repose-harmony could not have arisen except in inseparable relation one to the other, how are we to explain the undeniable fact that the repose-harmony not only came first and was first voiced in melody, but came alone and unattended by any other harmony! Granting the inseparability of the relation of cadence and repose and the interdependence of their respective harmonies, how is it possible to explain the origin of the repose-harmony except it be the direct result of the resolution of a previously existing cadence-harmony. This is a subtle point, and it strikes at the root of the problem to be solved. Subsequent analysis will show that the genesis of this unique major consonance or repose-harmony was due to the resolution of a *latent feeling* of dissonance or cadence-harmony. The three original repose-tones and four original cadence-tones, which together represent the seven diatonics of the Major mode, are the subjects of our next example:—

The diagram illustrates a musical staff with three distinct harmonic groups labeled 'a)', 'b)', and 'c)' above the notes. Group 'a)' consists of notes 1, 3, and 5. Group 'b)' consists of notes 3, 5, 7, and 9. Group 'c)' shows a resolution with notes 1, 3, and 5 again.

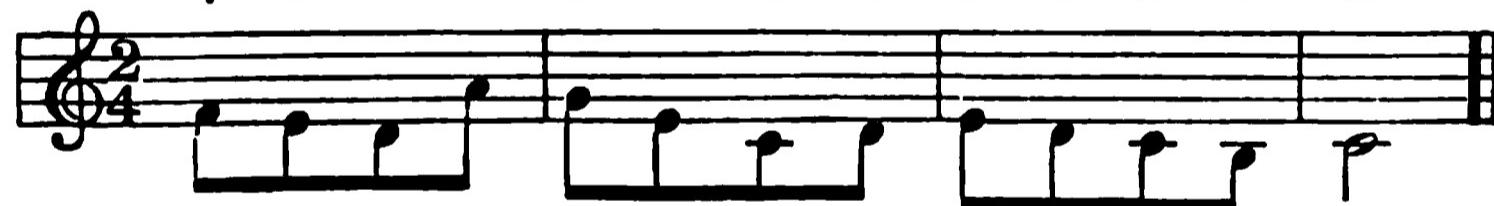
The Major Tonic is the root of the original repose-harmony. The Major Dominant is the root of the original cadence-harmony. This Tonic-thread comprises root, third and fifth. The Dominant-thread comprises root, third, fifth, seventh and ninth. Though the root of the Dominant-thread is omitted at *b*) and *c*) the four cadence-tones report this to be their common root and harmony as the numbers imply. The two subjoined melodies include both groups of tones, and the accompanying numbers indicate the common reports of original harmony in one voice:—

a)

1 3 5 3 , 5 3 1

*b)*

, 3 5 9 5 3 1 5 3 5 1 3 1



These melodies, like those already presented, are but provisional illustrations of harmony in one voice and its common reports. We shall presently enter into the minutest analysis of these self-reporting relations in order to study and explain their inherent principles and laws. Meanwhile we will note these salient points: the formative influence of rhythm upon tone and the indissolubleness of the two; the inseparability of the relation of cadence and repose, the universality of this relation, its appearance first in

rhythm, then through rhythm in tone; hence composite tone-rhythm, melody, music. Neither cadence nor repose can be felt, perceived or conceived except in relation one to the other, not in rhythm, not in tone. Except for this basic relation there would be, could be, no harmonic form and relation of tone, no melody, no music. Cadence seeks repose, that is, seeks *resolution* in repose, equilibrium. This is illustrated in the second last example at c). But resolution is not a principle or cause, as some theorists declare, nor is progression;¹ the shaping principle and *causa causarum* is equilibrium. It may be stated in passing that music's great multiplicity of harmonies, modes and keys are derived from the *two original harmonic genera* of tones, cadence-harmony and repose-harmony.

27. *Melody, Harmony and Rhythm*

Terms if not carefully defined lead to inevitable confusion. The progress of knowledge under the impulse of new discoveries modifies old and attaches new meanings to familiar terms. In the opening chapter I pointed out the fallacy of the common teaching that melody, harmony and rhythm are the *three* elements of music and have since demonstrated that melody is not an element in any sense but is the composite of music's *two* elements, rhythm and harmony. The meaning of the term *melody* thus undergoes a complete and unavoidable change. In music itself melody and harmony have never been separable or separated. In view of this truth the time-honored separation of the

¹ See *The Septonate*, Chap. II. L. E. K.

two which still prevails as the direct result of false theories can no longer be continued. Separate books on melody and separate books on harmony will be valueless and will not be written in the future. Such phrases as "the intimate connection between melody and harmony" no longer have any sense. Never having been separable or separated, melody and harmony do not require connecting. Another conception of melody, namely, a conventional form constructed by rule and composed of certain specified groups of phrases in a variety of "geometrical patterns," also requires modification, a modification clearly and eloquently trumpeted in the works of Liszt, Berlioz and Wagner, of Schumann, Brahms and MacDowell. Formalism in our classics has played not only an important but an essential part in music's evolution and masterpieces. But here we are concerned with melody. Than its form, nothing could be at once more free and more law-abiding yet less subject to any given or conceivable code of rules. Melody is as free as thought and imagination, and its forms are as limitless as are the forms of nature; it is the essence of music. Anything from a succession of two tones onward is a melody, a music-idea, and out of such ideas do genius and craft evolve masterpieces of music-art. It is jejune folly to say that melody is exhausted, that new forms cannot be created.

The term *harmony* is universally used in the sense of chord, and everywhere the study of harmony means the study of chords. But the accepted meaning of this term is completely changed by the discovery that original harmony asserts itself in *one voice without*

chord, that original harmony in one voice and chord-harmony in several voices require the most careful distinction, that the former is the evolutionary fore-runner of the latter and that the latter is rooted in and explained by the former. Harmony and chord therefore can no longer be regarded as synonymous terms. The identification of music's harmony and shaping principle with universal harmony and the universal shaping principle adds new, truer and deeper meaning to this term.

The new meaning and importance attached to the term *rhythm* in preceding definitions and analyses cannot be overemphasized. After all it is not so long ago that G. Weber told us that "rhythm is of no consequence." Now we discover that rhythm is at the bottom of everything in music, that the relation of cadence and repose had it not first existed in rhythm could not have appeared in tone, that cadence and repose are two interdependent and inseparable elements at the foundation of rhythmic and harmonic relation, that rhythm-cadence and rhythm-repose at once explain the origins and solve the problems of form and relation, of dissonance and consonance. Therefore everything in music is *relation* and has been derived through *relation*. From light to heavy accent, from cadence to repose, from unstable to stable equilibrium, such are rhythmic form and relation, such through rhythm have arisen harmonic form and relation.

Elsewhere I have defined music as follows: Melody, the flower; harmony, the plant that bears the flower; rhythm, the root of the plant that bears the flower.

Although this legendary definition omits the seed, tone or balanced sound; the nursery, common feeling; the potential life, energy; the inherent shaping principle, equilibrium; and although this definition is not in complete accord with the facts presented in the foregoing pages, yet it has a psychological value inasmuch as it indicates the true sequence of observation which is always the inverse of the evolutionary sequence. To explain: Observation always proceeds from what is most apparent to what is less and less apparent. This inverse sequence has been followed by music-observers. Melody, the flower, was observed first, was the first subject of music-theory. Next, but yesterday, came the observation and theory of harmony, the plant, in the form, however, of chords. Then last of all came rhythm, the root. In fact, the scientific inquiry by musicians into rhythm is so recent that we can truly say it has just begun.* Thus far this subject has been in the hands of those who may be called separatists who separate the inseparable, namely, music's rhythm, harmony and melody. Melody without harmony, a tone without harmony, are unfeelable, unperceivable, do not exist. The moment of tone-genesis being a rhythmic moment it follows that rhythm, harmony and melody have never been separable in feeling. Because this inseparability was not perceived, rhythm, harmony and melody were separated in theory, but not in practice. To-day they are united in common feeling, and it is safe to postulate that they always have been united. We judge of what has been by what is. The music of to-day is connected with the music of all the past in

a sequence of effects and causes, each cause being the effect of a previous cause. I have proved, and will adduce further proof, that melody is the composite of rhythm and harmony. This is nothing new to music-feeling where melody always has been a composite, but it is new to theory and, owing to its discovery of harmony in one voice, completely changes the point of view of theory.

Knowledge is evolution of perception. Truth persistently knocks at the door of consciousness, sure of being admitted sooner or later to enrich the store of knowledge and experience.

CHAPTER III

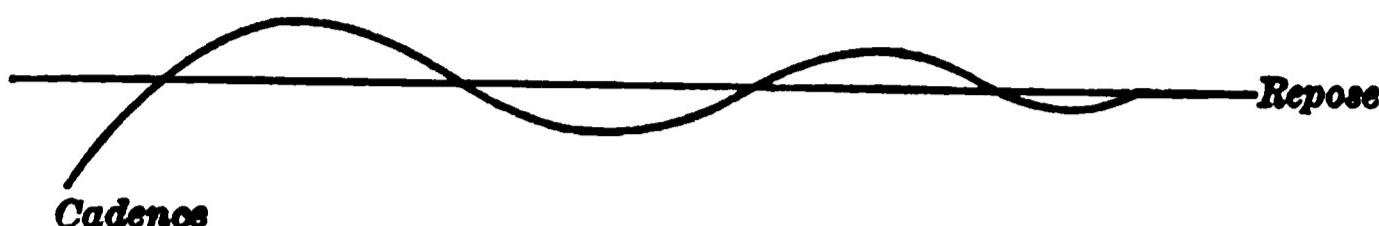
ORIGINAL DISSONANCE AND CONSONANCE IN ONE VOICE

28. *Genesis of the Major Consonance, Music's First Regnant Harmony*

THE fundamental forms of tone are dissonance and consonance. Both are products of feeling, both first arose in one voice, both are offsprings of the elemental relation of rhythm-cadence and rhythm-repose. Briefly, *form* is derived from *relation*, the forms of dissonance and consonance from the rhythmic *relation* of cadence and repose. This truth lifts the veil of mystery which has hitherto hidden from view the true nature and origin of dissonance and consonance. What man did not feel he could not, it is safe to say, did not express, and music from first to last is a creation and expression, of music-feeling. Man's first expression of tone was admittedly in song. We will study these first utterances.

The first attempts to pitch a tone comprise two moments of time: first, a sliding; second, an arriving. These two moments, previously described as now-now, light-heavy, cadence-repose, unstable-stable, are two correlated and interdependent rhythmic accents which are inseparable in feeling, perception and conception. Of the two, the first is *tend*, the second is *end*; the first resolves into the second, the second is attainable only through the first, since apart from the feeling of tend there is no feeling of end. Below I

indicate cadence or tend by a wave-line which resolves into repose or end as shown by a straight line:—



The first or sliding moment in pitching a tone is cadence, unstable equilibrium, *relative* harmony, tend; in it the entire cadence-thread of harmony is potentially present. The second or arriving moment is repose, stable equilibrium, perfect harmony, end; in it the entire repose-thread of harmony is potentially present.

Feeling thus resolves wavering into unwavering pitch, unstable into stable equilibrium, *relative* harmony into perfect harmony, apparent chaos into perfect order and unity, a light accent into a heavy accent, cadence into repose, aspiration into attainment, tend into end, *latent feeling of dissonance into consonance*.

This heavy accent of rhythm I have already named the *efficient accent* of tone-genesis, that is, of the genesis of harmony. This end of tend was the genesis of music's first tone, the birth of music itself, of melody. This first tone was not only the first harmony, but was the first *regnant* harmony generated by the efficient accent. This first harmony is the *genus consonance*, our Major Tonic-harmony.

The power to place a tone in the voice and to express exact pitch was acquired through the evolutionary process of resolution above described. In the first crude attempts at pitch the entire process of sliding and arriving is intoned. But when the power to ex-

press exact pitch has been acquired the first or sliding part of the process is carried out silently. Though when trained we place tones automatically, nevertheless the voice has to be adjusted to each tone, infinitesimally short though this moment of adjustment may be.

The process of resolution just analyzed explains why when we pitch an isolated tone we invariably make for the efficient accent and generate in feeling the repose-thread of the original major consonance, our Major Tonic-harmony, music's first regnant harmony, as follows:—

The musical notation illustrates three chords in G major:

- a)** G major chord: 1 3 5 (C, E, G)
- b)** A major chord: 1 3 5 (C#, E, G#)
- c)** B major chord: 1 3 5 (D, F#, A)

The origin of this *genus* consonance is now explained. How and why this *genus*-harmony came first is now explained. Its genesis is due to the resolution of the *latent feeling of dissonance* (relative harmony) into the major consonance (perfect harmony). The operative cause is the efficient accent which on the line of least resistance makes for complete equilibrium. Briefly, the efficient accent is the cause of resolution. Man first felt and expressed the relation of cadence and repose rhythmically, but when he joined sound to this rhythmic relation he eventually evolved the feeling and expression of tone-cadence and tone-repose. *Tone-cadence is dissonance*, it first arose in *one voice*. *Tone-repose is consonance*, it first arose in *one voice*. How music's original dissonance arose in relation to music's original consonance will be considered presently. Meanwhile, it may be observed

that music springs from *one* source, not from two sources. At the basis of music there is unity, not a duality as many think and teach. Music started with one harmony, the Major Tonic-harmony, and all subsequent harmonies are traceable through a chain of relations back to the first. Major and Minor are two modes, but Major preceded Minor and Minor was derived from Major. Major and Minor are therefore not *two* tonalities, they are two modes of *one* tonality, hence the unity of tonality. Tonality is the sum of tone-relations, and music began the development of tonality with the regnant Tonic-harmony of the Major mode. Again: rhythm and harmony are *two* elements, but in tone, in melody, in music, the two are indivisible, one, hence unity. If there be any duality it should be cadence and repose. But is this duality? No. Cadence and repose are the two inseparable and interdependent elements of the unity relation.

The simplest songs of birds, the simplest specimens of primitive human music, the improvised songs and intoned calls of children, the intoned cries of street-venders, all these songs, calls and cries are based upon the *genus* consonance, our Major Tonic-harmony. Since in evolution birds antedate man, we may assume that the birds were the first singers, concert-givers and music-teachers. Japan, for example, has few or no singing birds, therefore no feathered music-teachers. Perhaps this explains why Japan is a nation without song. From a collection of bird-songs observed by me and accurately written both as to rhythm and harmony, a few are here selected and arranged in three groups which exemplify three stages of develop-

ment from simple to more and more complex. The first group marks an early stage in which only the tones of the Major Tonic-harmony appear.

1. 2. 3.

4. 5. 6.

7. 8.

9.

The next group adds two cadence-tones, marked \times , to the regnant Tonic-harmony.

1. 2.

3.

The appearance of the above cadence-tones marks a more advanced stage of development. A much

higher stage is exemplified in the next group of songs which introduce two additional *regnant* harmonies, namely, the Dominant-harmony (marked V) and the Subdominant-harmony (marked IV), both of which arise in relation to the Tonic-harmony (marked I).

1.

2.

3.

4.

5.

6.

In these few bird-songs the harmonic basis of music is plainly revealed, and the subject of tone-relations is fully opened up. The harmonic numbers symbolize the common reports of inherent relations. The harmonic analysis of the cadence-tones and cadence-harmonies and the connection of the successive stages

of development here suggested will engage our attention later on. Also for future reference I here add three more bird-songs, the first two of which report the *Minor* consonance and mode, while the last introduces a chromatic marked by a star.

1. 2.

3.

In their first efforts to discriminate the concomitant harmonics of an isolated tone, students most frequently feel and express the octave first, next the fifth, last of all the third, as follows:—

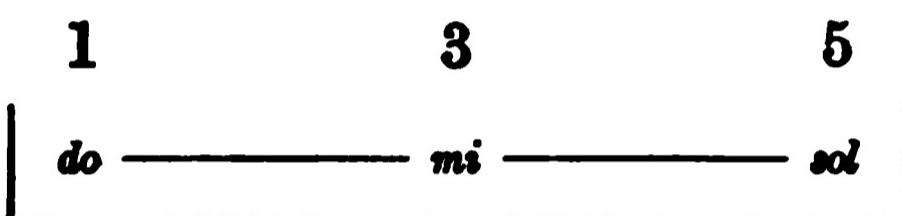
1 1 1 5 1 3 or 1 1 5 3 1

The psychological law here operative is this. The closer the proximity of tones the more difficult is it to perceive, differentiate and express them. By implication the larger intervals were expressed first, the smallest last. Thus octaves, fifths and fourths, thirds and sixths came before the whole step, and last of all came the half step. All the first-named intervals are present in the Major Tonic-thread of harmony and appear in the first group of the above bird-songs. The cadence-tones in the second and third groups of these

songs exemplify the introduction of the whole step and half step. The evolutionary sequence of regnant harmonies begins with the Major Tonic. The evolutionary sequence of intervals begins with the intervals formed by the tones of this first regnant harmony. The Major Tonic-harmony is the *only* harmony which has entered into consciousness *by way of its root*. We shall see that the Dominant-harmony was introduced by its *fifth*, the Subdominant-harmony by its *third*.

While we may affirm with certitude that the Major Tonic-harmony was the first of all harmonies, we cannot tell what was its exact pitch or key, simply because we do not know. However, the terms *Major* and *Tonic* imply mode, relation, tonality and also relative pitch but not *fixed* pitch, since this Major Tonic arises on any isolated tone of any pitch. Like the birds we sing melodies and correctly express their inherent harmonic relations or tonality, completely unconscious the while of fixed pitch or key, although we are expressing key-relations. Fixed pitch is indicated when we say C Major, D Major, E Major, and so on, by which we mean that the Major Tonic is pitched or keyed on C, D, E, wherefore the notes C, D, E are called keynote and wherefore the terms *keynote* and *Tonic* are used interchangeably. Because the feeling of the harmonic relations we call tonality are common to all of us, because they underlie all music of bird and man, because they would exist even though systems of fixed pitch and notation had never been invented and adopted, because they are the essential thing to appreciate and know, because our complex system of nota-

tion so completely conceals the unity and simplicity of harmonic tonality, for these and other reasons unnecessary to mention, nothing could bring us closer to these innate relations, or prove a greater desideratum and simplification than a set of symbols which disregards any fixed pitch and which is uniformly the same in every key. The syllables *do*, *re*, *mi*, etc., supported by the harmonic numbers adduced from original harmony in one voice fully meet the case. Music's first harmony and *genus* consonance, our Major Tonic-harmony, is now presented thus:—



We may say with certitude that *do* was the first Tonic and root, that *mi* was the first major third and that *sol* was the first pure fifth. These are the only three tones and harmonic percepts in our first group of bird-songs. In the second group of songs note the *first cadence-tones*, *re* and *la*, the former as *fifth* introducing the Dominant-harmony, the latter as *third* introducing the Subdominant-harmony. But we are advancing too fast and will next consider the origin of the *genus* dissonance.

29. *Genesis of Cadence-Harmony or Original Dissonance in One Voice*

We say that a leading-tone tends up, a seventh tends down. Tend is cadence; its object or end is repose. No chord is required to generate and illustrate this re-

lation, since it reports itself in one voice as exemplified below:—

3 1 5 1 5 3 7 3 9 5
 ti - do re - do re - mi fa - mi la - sol

Cadence connotes cadence-harmony, dissonance, incompleteness, hence the tend to repose in the above cadence-tones *ti, re, fa, la*. Repose connotes repose-harmony, consonance, completeness, hence no tend but an end as reported by the above repose-tones *do, mi, sol*. Our example presents no *chords*, but it does present *harmonies*, since each tone arises in the mind together with concomitant harmonics and is therefore a harmony. Thus a cadence-tone reports one harmony, a repose-tone reports another harmony, and the resolution of one tone into another is the resolution of one harmony into another. Were it not for the inherent harmony of tone there would be neither the feeling of cadence nor the feeling of repose, no form and relation of tone in the musical sense. Because of this harmonic form and relation inseparable in tone we all share in the common feeling of the above cadences, of harmony and harmonic relation, of dissonance and consonance in *one voice*.

Our example introduces four cadence-tones *ti, re, fa, la* in addition to the three repose-tones *do, mi, sol*. These four cadence-tones are components of the *genus* dissonance; they lie directly over and under the three repose-tones of the *genus* consonance in relation to

which they first arose. In correlation the repose-tones of the *genus* consonance report *do* as common root or root of this *genus*. In correlation the cadence-tones report *sol* to be their common root and the root of the *genus* dissonance. Examples follow:—

The image shows two musical staves. The top staff illustrates 'Genus Consonance' (Example 1) with notes labeled 1, 5, 3, 1, 9, 7, 5, 3, 1 above them, corresponding to the solfège: do, sol, mi, do, la, fa, re, ti, sol. The bottom staff illustrates 'Genus Dissonance' (Example 2) with notes labeled 1, 5, 3, 1 above them, corresponding to the solfège: sol, sol, mi, do. Both staves have a treble clef and a common time signature.

1. Genus Consonance.

2. Genus Dissonance.

The *genus*-root *do* is the Major Tonic. The *genus*-root *sol* is the Major Dominant. Tones are ninths or sevenths or fifths or thirds or roots of harmonic threads, and the number over each indicates a root or relation to root. *Sol* first arose as fifth in the *genus* consonance, thereafter asserted itself as root of the *genus* dissonance. *Sol* is therefore the first nexus, common tone or bond-tone of two harmonies, since it connects the two *genera*, dissonance and consonance, as shown below:—

The image shows a musical staff with notes labeled 9, 7, 5, 3, 1 above them, corresponding to the solfège: la, fa, re, ti, sol. A bracket groups the notes 1 and 5, with a horizontal line extending from the 5 to the note sol. This is labeled 'Bond-tone'. The notes 3 and 1 are labeled 'Consonance' below the staff. The staff begins with a treble clef and a common time signature.

The origin in rhythm of the inseparable relation of cadence and repose, the consequent genesis of the

latent feeling of dissonance and consonance, and the genesis of consonance through the resolution of this latently felt dissonance, these important points were explained in the foregoing section. One by one these latent cadence-tones of dissonance were perceived, differentiated and expressed. First of these to appear in melody were the whole steps *re* in relation to *do* and *mi*, *la* in relation to *sol*. Much later came the half steps *ti* in relation to *do*, *fa* in relation to *mi*. In our example of cadences *re* tends down to *do* and up to *mi*, *la* tends down to *sol*, *fa* tends down to *mi*, *ti* tends up to *do*. For practical and theoretical reasons too obvious to require mention I name *ti* the *upleader*, *fa* the *down-leader*.

The evolutionary sequence of cadence-tones in this order, namely, *re*, *la*, *fa*, *ti*, is supported by history in its records of primitive scales and melodies. As evidence witness the so-called great scale, small scale and the pentatonic scale in which the great and small scales are united. In these scales there are no half steps, since *fa* and *ti* do not appear. All are given and analyzed below:—

1. Great.	2. Small.	3. Pentatonic.
$1 \quad 5 \quad 3$ do re mi	$5 \quad 3$ sol la	$1 \quad 5 \quad 3 \quad 5 \quad 3$ do re mi sol la



The harmonic numbers indicate the common reports of original harmony verified by common perception. The Major Tonic-harmony is regnant, the

tones *re* and *la* cadence up and down into *do-mi-sol*, the regnant harmony. Ascend or descend on this pentatonic scale in every conceivable rhythm, yet the harmonic relations remain unchanged. However, the analysis of a scale has little purpose, for a scale is but a record of tones in use during a certain period of history; briefly, scales are so many tone-systems of history. What is of essential importance is the analysis of the *melodies* which are responsible for these tone-systems the progressive development of which has resulted in our present complex system. Thus far we have accounted for and exemplified but *one* regnant harmony, the Major Tonic. How a second and a third regnant harmony were generated are subjects presently to be considered. Here an important fact to which we shall revert later on may be mentioned. It is this: During the regnancy of the Major Tonic-harmony *la* always reports itself as *third* of *fa*, while the remaining tones of the *genus* dissonance during this regnancy of the Tonic always report themselves in their *genus*-relations, *ti* as third, *re* as fifth, *fa* as seventh of *sol*, the Dominant. *La* reports itself as *ninth* only during the regnancy of the Dominant-harmony, which is the *genus* dissonance. The tone *la*, as we shall see, plays a leading and significant part in the development of harmony and tonality.

The above explanations of the genesis of the four cadence-tones and the order of sequence in which they arose are further supported by deduction and by induction; by deduction from the principles of causation and harmonic genesis set forth in these pages, by induction through data derived from exact analysis

of bird-music, primitive music, music-feeling and progressive mental development in music. I say *exact analysis* advisedly, since in the past no basis for exact analysis of primitive music and common music-feeling has been discovered. For the first time in the history of music-science such a basis presents itself in original harmony in one voice. The principles, causes and conclusions thus far presented and exemplified are directly due to the discovery of original harmony in one voice, and its incontrovertible evidence in the common reports of common feeling and perception. Thus original harmony and its common reports place all observers and analysts on common ground, a common basis from which to make observations and draw conclusions from such observations, a point of view at once new and common. Dissonance and consonance, the most fundamental and perplexing, therefore the foremost problem of music-science, have remained a mystery, an unsolved problem, and now find a simple solution through original harmony and its common reports. Some musicians may object as follows: Everybody knows that dissonance and consonance did arise and are at the foundation of music, that the cadence-tones not only did appear over and under the three tones of the Tonic chord, but arose in relation to this Tonic-triad and came to stay. The facts are self-evident. Why not stop here and be satisfied? It is otherwise with the scientific observer who seeks causes; he cannot stop and has no rest until he finds the causes that explain how forms and relations came to be what they are. Our story of genesis is simply this. In obedience to inherent principles

rhythm and tone met, merged and became one, then rhythm-cadence and rhythm-repose became tone-cadence (dissonance) and tone-repose (consonance), and forever after there was music.

The foregoing analyses and examples conclusively prove, first, that original harmony is harmony in *one voice*, that tones are heard, felt and expressed in cadence or repose as roots or thirds or fifths or sevenths or ninths, that tone and tone-relation connote harmony and harmonic relation, that harmonic form and harmonic relation in *one voice* are self-asserted, fixed and immutable, and by implication that the reports of original harmony are *common* reports; second, that dissonance like consonance had its genesis in *one voice*, that the *genus* dissonance and the *genus* consonance are respectively the harmonies of the Major Dominant and Major Tonic, and by implication that tonality is fundamentally and wholly a question of harmony, and that original harmony in *one voice* is its basis; third, that the Major Tonic was the first regnant harmony, and this implies the *priority of Major tonality*; fourth, that melody instead of being an element, as generally supposed, turns out to be a composite of rhythm and harmony, and by implication that melody is the original vehicle of dissonance, consonance and tonality, in short, of music *per se*; *in fine*, that dissonance is neither more nor less a harmony than consonance, the former being unstable and relative equilibrium, the latter, stable and perfect equilibrium.

30. *Distinction between Original Harmony in One Voice and Chord-Harmony*

Music-history everywhere identifies the beginning of harmony with the first use of chords. Every treatise on harmony is a treatise on chords. The concurrence of at least *two* tones, therefore a chord, is everywhere considered indispensable to the perception, conception and presentation of a consonance and a dissonance. Everywhere the study of harmony and harmonic analysis means the study of chords and chord-analysis, and no other basis having been discovered, the chord is everywhere regarded as the basis of harmony. These facts plainly show that the conception of harmony as chord is universal. The reasons for my dissent from this common view are rooted in the following facts and conclusions. The chord is a *form* of harmony, but is not the *original* form, therefore the chord is not the basis of harmony. The original form is the basis, it is dissonance (cadence) and consonance (repose) in *one voice*. The concurrence of two or more tones, that is, a chord, is not requisite to hearing, feeling, perceiving, conceiving and presenting a dissonance and a consonance. A *single tone* suffices for all this since, as has been demonstrated, each of a series of single tones is a dissonance or a consonance. Harmony is a discovery, not a “modern invention” as Spencer declares. Original harmony in one voice, old as music itself and belonging to all time, is the spontaneous product of feeling; it antedates chord-harmony and belongs to the historic and prehistoric periods of homophony.

Chord-harmony, on the other hand, is a comparatively recent product, a product of reflection and theory, and its roots reach deep down into original harmony from which it is a psychological evolution. Though their connection has so long remained concealed, it is safe to infer that the two, original harmony and chord-harmony, have never been separated in feeling, and that the feeling of the former has ever directed and guided the course of development of the latter. The feeling of original harmony in one voice, being the universal and basic harmonic sense, may be designated as the *common* harmonic sense. The truth of this is demonstrated and proved by the common reports of common feeling and perception.

The common view of the chord as the only form and as the basis of harmony has not alone created much confusion in the theories of music, but its general acceptance as an ultimatum has acted as a check upon scientific research. The questions What is music? and What is common music-feeling? so often set aside as insoluble mysteries, are not separable since the answer to the first lies hidden in and awaits the answer to the second. But these primary questions could not be answered until the solution of the basic problem of consonance and dissonance had been discovered and a theory of music based on this solution had been expounded. The curious, among whom I count myself as most curious, may well ask why so simple a solution of the problem as that of *cadence and repose in one voice* has so long remained concealed. This oversight may be assigned to two principal causes and fallacies already suggested: first, to the chord-basis of har-

mony; second, to the persistent and futile attempts to base the theory of music on physical acoustics. There are three evolutionary chapters of harmony which may be provisionally indicated here.

1. *Homophonic Harmony.* This is original harmony in one voice, which is the inherent harmony of single melodies. By *single* melodies I mean all music in one voice. This chapter represents the primary age of music.

2. *Polyphonic Harmony.* This is the inherent harmony of combined melodies, that is, of two, three or more coincident melodies. This chapter may also be called contrapuntal harmony and constitutes music's middle age.

3. *Chord-harmony.* This, the only form thus far recognized, is the supporting and accompanying harmony of single and combined melodies. This chapter represents music's modern age.

These three chapters and corresponding ages overlap; they mark a psychological advance from simple to complex and from the indefinite to the definite; they correspond to the three psychological stages of music's childhood, adolescence and maturity. The golden thread by which all these forms of harmony are connected in evolution has preserved only what was favorable and useful, so that in modern music all three are employed in composition. The distinction here under consideration may now be carried a step farther.

Original harmony (*one voice* always understood) is natural harmony by natural selection. Chord-harmony is personal harmony by personal selection. The forms of original harmony select, assert and present

themselves; in any single melody they are identical in all of us, they are completely free from personal selection and therefore from the personal equation. Concisely stated, personal selection cannot enter into original harmony, in which the forms are uniformly the same. In chord-harmony, on the other hand, we are compelled to make a personal selection not only of this or that series of specific constituent chords, but also of the number of voices to be employed. Briefly, a melody may be chorded in many ways while the original harmony of a melody is uniformly the same. Thus it is clear that the forms of original harmony are immutable since they cannot be changed except by adding other voices or chords. But the moment we do this, two things happen simultaneously: first, the harmony is no longer in one voice; second, personal selection usurps the place of natural selection in that we add our own thought, and thus transform something that was universal into something that is personal. Hence the distinctions between natural and personal harmony, between natural and personal selection. The examples shown on page 72 illustrate these distinctions and will suggest others.

The common and immutable forms at *a*) are due to natural selection, while the forms in all the subsequent examples are due to personal selection. Concisely stated, everything in more than one voice is personal. The harmonic numbers in examples *b*), *c*), *d*) and *e*) agree with those in example *a*), whereby it is shown that the chord-forms of personal selection may reproduce and elaborate the original forms of natural selection in a variety of ways. Original harmony is there-

fore not only the basis of chord-harmony, but the inseparable bond between the two is that of feeling and thought, of the simple and more complex, of lower and higher forms corresponding to lower and higher evo-

a)

3 5 1 3 1 3 5 1 3 1

b)

3 5 1 3 1 3 5 1 3 1

c)

3 5 1 3 1 3 5 1 3 1

d)

3 5 1 3 1 3 5 1 3 1

e)

3 5 1 3 1 3 1 3 1 3 1 3 5 1

f)

3 5 1 3 1 3 1 3 1 3 1 3 5 1

g)

3 5 1 3 1 3 1 3 1 3 1 3 5 1

lutionary states of mind. Not alone may original forms be reproduced in chord-forms, but as seen in examples *f*), *g*) and *h*),¹ a single melody may imply a great variety of other chord-forms, and these examples exhibit a more advanced state of personal selection than those which precede.

¹ Ex. h) could not be deciphered. L. E. K.

The eye and ear are concerned in the following distinction. In a written series of single notes, as in example a), you can *see* the notes, but you cannot *see* the *harmonies*, because single notes present no visual images of harmonic forms. Therefore in *one voice* you are compelled to *hear*. With chords it is different. In a series of written chords you not only *see* the notes, but you can also *see* the *chords*, because each chord presents a distinct visual image easily remembered. This explains why in the study of chords or harmony, as it is called, students so readily fall into the pernicious habit of guidance by sight in place of guidance by hearing. It explains why most students recognize a chord when they *see* it, while so few recognize a chord when they *hear* it; why most students do their work at the piano and cannot hear what they have written unless they play it, while so few hear before they write and hear what they write as they write. In original harmony the forms are invisible; in chord-harmony they are visible. In the former the exercise of harmonic feeling, perception and conception is unavoidable and a necessity from the start; in the latter this exercise is interfered with, and in most cases is excluded by the insidious visual habit just described, and the necessity for this exercise is constantly urged upon students. In the former you cannot move one step without hearing; in the latter, owing to the visual habit, it is possible to work through an entire treatise without hearing. First the idea, then the sign; first hear, then write; this subordination of symbol to idea, of sight to hearing, should be a matter of course.

Original harmony and chord-harmony are con-

trusted in the next examples for a special purpose. In *a*) we hear Weber, in *b*) we hear Wagner.

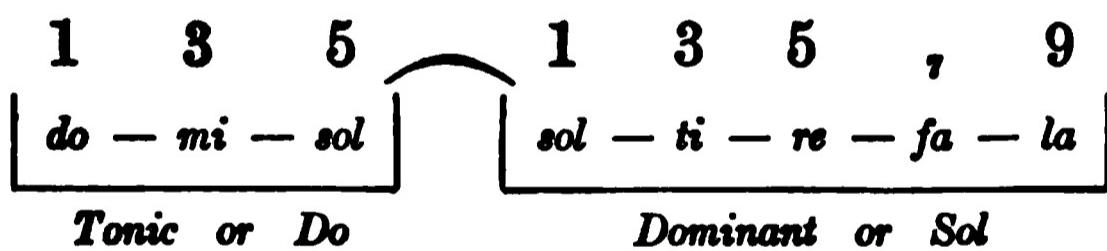
The image shows two musical examples, labeled 'a)' and 'b)', on a single five-line staff. The staff begins with a treble clef. Example 'a)' starts with a quarter note (labeled '1'), followed by a eighth note (labeled '3') and a sixteenth note (labeled '5'). A vertical bar line follows, with an asterisk (*) placed above it. Example 'b)' begins with a sixteenth note (labeled '4'), followed by a eighth note (labeled '5') and a sixteenth note (labeled '7'). A vertical bar line follows, with an asterisk (*) placed above it. The notes are connected by horizontal stems and slurs. The harmonic numbers are placed directly above the corresponding notes.

In common parlance we would say that these two examples present one and the *same* melody, and that *b*) is a harmonization of *a*). This is not true. It would be true were melody an element; it is not true, because melody is a composite of two elements, rhythm and harmony. The two melodies look alike but how unlike they sound. Are we to believe the eye or the ear? The harmonic numbers indicate the ear's testimony. Compare these numbers in the two examples. Melodies are thoughts. As melodies and thoughts, *a*) and *b*) are distinct; both are equally individual and natural. It is true that a given single melody as at *a*) suggests a variety of different harmonizations, but let us remember that it is also true that every such harmonization results in the transformation of one distinct and individual melody and thought into another distinct and individual melody and thought, no two of which can possibly be the same. In a separate chapter I will present the potential harmonies of a tone, which subject includes that of the potential harmonies of a melody. Here it is enough to have pointed out the germinal, essential and individual force and character of melody as thought both spontaneous and constructive. When a composer

presents one or more phrases or sentences in the form of one voice, he employs this form of thought for purely artistic and æsthetic reasons, the selection of the specific form of thought whether in one or more voices always being personal. Not so with the harmony. While the composer's selection of one voice is always personal, the inherent harmony of this one voice is never personal; it is always original, universal, immutable harmony. This distinction between one-voice and multi-voice harmony will appear in other connections in subsequent sections.

31. *The Seven Original Tones. Analysis*

The seven original tones are the components of the two harmonic *genera*, consonance and dissonance. Three of the seven are derived from the former, four from the latter. These seven tones are the seven diatronics of the Major mode. Their minute analysis being our immediate concern, they are again presented.



A harmony is named by its root, hence the harmony of the Tonic or Do, the harmony of the Dominant or Sol. The harmonic numbers indicate either root or relation to root. These numbers are large for major and small for minor intervals. This rule for marking major and minor intervals will henceforth be strictly adhered to. Our example contains but one minor interval, namely, *fa*, which is the minor seventh of

its root. The above tones may be read as follows: Tonic-root, third, fifth; Dominant-root, third, fifth, seventh and ninth.

Every tone is a distinct harmonic percept and concept. A harmonic percept is our perception of the common report of a tone as root or third or fifth or seventh or ninth. A harmonic concept is our thought or conception of a tone in any one of these relations. Concepts are rooted in and spring from percepts just as percepts are rooted in and spring from feeling. Harmonic feeling is never wrong, but harmonic percepts may be wrong and cause wrong concepts. True knowledge is true perception of relations. False perception and consequent false conception is the danger to be averted. This danger is averted in the present study by the common reports of common feeling and perception. Since concepts are based on percepts, since the former are true if the latter are true, we will for the present fix our attention upon the latter.

The seven original tones present eight distinct harmonic relations, each of which is a harmonic percept, as follows: *do* is root, *mi* is major third, *sol* is pure fifth, of the Tonic (harmony understood); *sol* is root, *ti* is major third, *re* is pure fifth, *fa* is minor seventh, *la* is major ninth, of the Dominant. Of these tones *sol*, the bond tone of the two harmonies, appears twice: first as fifth, then as root.

Some of these harmonic percepts are original, others are duplicates. A harmonic percept is original when it is the first of its kind: such are *do*, the first root; *mi*, the first major third; *sol*, the first pure fifth; *fa*, the first minor seventh; *la*, the first major ninth.

A harmonic percept is a duplicate when an original percept is repeated on another tone: such are *sol* as root, *ti* as major third, *re* as pure fifth. This shows that the seven tones and eight harmonic relations of the two *harmonic genera*, consonance and dissonance, have introduced *five* original harmonic percepts into music. These five are now presented each with the tone that first produced it.

1 3 5 7 9
do - mi - sol - fa - la

Three of these spring from the original consonance (Major Tonic), two from the original dissonance (Major Dominant). The expansion of harmony and tonality is due to the repetition of these harmonies and percepts on other tones, a subject to be treated in the chapter on potential harmony. The exact analysis of the above harmonic percepts now confronts us. These five percepts and the seven original tones are all included in the following simple folksong which we will analyze:—

The image shows two staves of musical notation. The top staff is in common time (indicated by '3/4') and has a treble clef. It features a series of notes with corresponding solfège names: mi, fa, sol, mi, mi, mi, re, re, mi, fa, re, re, la. Above the notes are numerical chords: 3, 7, 5, 3, 3, 3, 5, 5, 3, 7, 5, 5, 9. Below the notes are labels: 'Tonic' under the first six notes, 'Dominant' under the last seven notes. The bottom staff continues the sequence with notes and solfège names: sol, mi, fa, sol, mi, mi, mi, re, re, mi, fa, ti, ti, do. It also includes numerical chords: 5, 3, 7, 5, 3, 3, 3, 5, 5, 3, 7, 3, 3, 1. Below these notes are labels: 'Tonic' under the first six notes, 'Dominant' under the last seven notes, and 'Tonic' again at the end.

The reader with a trained ear will not stumble or hesitate over the numbers which mark the harmonic relation of each of the above tones; without pause or effort he at once recognizes E as *mi* and major third of Tonic, F as *fa* and minor seventh of Dominant, G as *sol* and pure fifth of Tonic, and so on. Through practice he has developed and transmuted common harmonic feeling into common harmonic perception, that is, true feeling of harmonic relations into true perception of harmonic relations, something that he once only felt into something that he now positively knows. The result is that he recognizes these relations automatically; he not only perceives them in the concrete as in the above melody, but he can think of them in the abstract since in his mind they have taken shape as ideas and concepts.

On the other hand, the reader whose ear is not trained has all this to learn. He may well ask: How am I to know that the first tone in this melody is a major third, that the second is a minor seventh, and so on? This analysis will at once answer this question and explain harmonic relations in one voice. In the succeeding questions and answers we will start at the bottom.

What proof is there that I share in common music-feeling, in a word, that I am musical? It lies in the fact that you take pleasure in music, which in the absence of music-feeling would not be the case.

What proof is there that my feeling of tone-relation is true? It lies in the fact that you are able to follow and express (sing or hum) a melody since each tone in a melody simultaneously reports a definite relation

in time (rhythm) and a definite relation in space (harmony) and this double report is the same in all of us. That you *feel* this double report, although you may not know what it is, is proved by your ability to follow and express a melody. Feeling of melody is feeling of united rhythm and harmony, melody being the composite of elements and the original vehicle of music.

What proof is there that each single tone in a melody is a harmony? It lies in the fact that each tone arises in the mind together with elementary tones called concomitants. This complex of a tone and its concomitants I have already named the harmonic thread of a tone. The harmonic thread of a tone is the specific harmonic form of a tone.

What causes the genesis in feeling of the specific harmonic thread or form of a tone? The proximate cause is the *relation* of that tone. This form-generating relation inheres in and is reported by melody in each of its tones and, as we have seen, this relation is at once relation in time (rhythm) and relation in space (harmony). Since this relation is asserted in melody it follows that if you feel the melody then do you feel the relation and, by implication, the harmonic thread or form of each tone in the melody. Your feeling of the harmonic thread of each tone in the above folksong is true.

What course am I to follow in order to learn to recognize and analyze these harmonic threads and so transmute what I feel into true perception and knowledge? Sing the first phrase of the above folksong over and over again for the purpose of making sure that you retain the feeling of the relation of the first

tone to the other tones of the phrase. To retain the feeling of the relation is equivalent to retaining the feeling of the harmonic thread of their first tone, *mi*. Having made sure of this feeling, sing *mi* and on the line of least resistance, drop on the thread of harmony from one component to another until you reach a tone which reports a stopping-point, a point of complete repose, a harmonic centre of gravity; for this tone is the unmistakable root or fundamental tone of the thread. You will find the harmonic thread to be as follows:—



Having found the root, move back on the thread to the tone you started on and go down and up on the thread repeatedly as shown below:—



Once you recognize the root then the rest of the analysis is simple, namely, the number and names of components, the interval-relations of the components to the common root, the proving of the common root not alone by discovering that it is the most stable of all the components, but by further discovering that it is the only tone in the thread to which the other tones

relate in the *harmonic order* of third and fifth in the case of this first tone and as third, fifth, seventh and ninth in the cases of other tones in this folksong. You will discover that in dropping on the thread you passed one root and followed the thread to the lower octave of that root, that when you pass a root you repeat the same series of tones in a lower octave. *In fine*, you have analyzed the harmonic thread of the first tone (*mi*) and recognize this tone to be a large or major third because it lies two whole steps over its root.

As a prelude to proceeding with this analysis the last question and answer may be given in a briefer form. How in one voice am I to know that a tone is a root or third or fifth or seventh or ninth? By feeling its momentary relation and analyzing its harmonic thread.

Second tone fa, minor seventh. The harmonic thread of this tone has *four* components; its root is the Dominant. This thread is given at *a*) followed by an exercise at *b*).

a)

b)

fa sol - root or Dominant. sol

Third tone sol, pure fifth. Its analysis follows.

a)

b)

sol mi do - root or Tonic sol do

The next three tones are repetitions of the first, namely, *mi*, major third.

Seventh tone re, pure fifth of the Dominant. This time the Dominant-thread reports but *three* components.

a)

5 3 1

re ti sol = root or Dominant

b)

5 3 1

re sol

The next five tones are repetitions of percepts already analyzed.

Thirteenth tone la, major ninth of Dominant. This time the Dominant-thread reports *five* components.

a)

9 7 5 3 1

la fa re ti sol = Dominant

b)

9 7 5 3 1

la sol

Excepting the last two all the remaining tones are repetitions of those already analyzed.

Last tone but one, ti, major third of Dominant. On *ti* as on *re* the Dominant-thread reports *three* components.

a)

3 1 5 3 1

ti sol re ti sol = Dominant

b)

3 1 5 3 1

sol *

*Last tone do, the Tonic, root of Tonic-harmony,
the genus consonance and music's first regnant har-
mony.*

a)

1	5	3	1	^{b)} 1	5	3	1	3	5	1
---	---	---	---	-----------------	---	---	---	---	---	---

do sol mi do do do do do

Here ends the analysis of the common report of the harmonic relation and form of each individual tone in this melody. However, the harmonic analysis is not yet complete. As we sing and think over this melody we observe in addition to the fact that each tone reports a harmony another fact, namely, that certain rhythmic groups of these tones relate to and report the predominance of a specific harmony, which I have already named the *regnant* harmony. Thus in each small phrase we observe a change from one regnant harmony to another, now the Tonic, now the Dominant, as marked in the example. Thus the first small phrase changes from Tonic to Dominant, the second from Dominant to Tonic, and so on. Regnant harmony being the special subject of the next chapter we need pause here only for a few observations. We note that these changes of harmony are instantaneous and recurrent; hence the implication of rhythm in causing these changes. So far I have accounted for the genesis of but one regnant harmony, the Tonic, since every conceivable succession of Tonic-components generates the Tonic-harmony

and cannot possibly generate any other harmony. The answer in the next chapter to the question How did a second regnant harmony arise? becomes increasingly important. *Sol*, originally fifth of Tonic, could not appear as a root until the regnant Dominant-harmony had been generated. In passing let us observe that the Tonic-harmony, whether represented by *do* or *mi* or *sol*, is always a *three*-tone thread. A review of the foregoing analysis will show on the other hand that the Dominant-harmony is a *three*-tone thread on *ti* and *re*, a *four*-tone thread on *fa*, a *five*-tone thread on *la*. From these threads of three, four and five tones are derived the chords composed of corresponding numbers of tones and known as the Tonic - triad, the Dominant - triad, the Dominant-seventh chord and the chord of the major ninth, in all their forms and positions.

While the regnant Dominant appears in the above folksong the tone *sol* does not appear in it as a root. The following melody is selected because it presents *sol* as root. In fact, it presents the five original percepts, and the seven original tones in their eight relations to the Tonic and Dominant.

3 , 3 5 1 3 9 1 , 1, 3 5 1 1 5
 mi ja mi re do ti la sol fa sol fa mi re do do sol
 Tonic. Dominant. Tonic.

This analysis suffices to establish the following theses as scientific truths.

1. Original harmony is harmony in one voice and the harmonic basis of music.
2. The original dissonance and consonance had their genesis in one voice, and their component tones are the seven original tones here identified as the seven diatonics of the Major mode.
3. Harmony in one voice asserts itself; each individual tone reports itself as root or third or fifth or seventh or ninth, and these reports are common and unalterable.
4. Rhythmic groups of tones generate and assert their relation to a particular subharmony; now it is one regnant harmony, now it changes to another regnant harmony. In one-voice music the regnant harmonies arise by natural selection, in multi-voice music they are due to personal selection. Regnant harmony determines the exact relation of each tone in a melody.
5. From the original dissonance and consonance are derived three fundamental forms of harmony, namely, the three-tone, four-tone and five-tone forms; five original harmonic percepts, namely, 1, 3, 5, 7, 9.
6. The mode-idea had its origin in the basic *relation of cadence and repose*, in which relation the original dissonance and consonance had their origin. From the first the mode has been harmonic and is based on the two harmonic *genera* of tones. The tones of the two *genera* being the seven Major diatonics it follows that the Major mode is the original mode.
7. Melody is the composite vehicle which has introduced one by one all these tones, percepts, forms and regnant harmonies of the Major mode.

The harmonic reports given in the above analyses

cannot be changed, not by *tempo*, slow or fast; not by dynamics, loud or soft; not by interpretation, *legato* or *staccato*; they are what they are, not by man's will, but by the universal will and immutable laws inherent in tone-rhythmic relation. The prevalent chord-conception of harmony is responsible for the distinction between *harmonic* tones and *melodic* tones; the component tones of a "presiding chord" being called *harmonic* while the tones that lie over and under and play upon the chord-tones are called *melodic*. This distinction has lost its usefulness since it has been demonstrated that each individual tone, whether it belongs to the "presiding chord" or not, is harmonic. Were this not true there would be and could be neither tone-cadence nor tone-repose, neither dissonance nor consonance, no relation in the musical sense, in short, no music. The truth that every tone is harmonic is here based on the testimony of the inner ear which is the testimony of common feeling and perception. This truth is reported in all music, primitive and artistic, before Bach, of Bach, after Bach.

32. On Symbols

The symbols thus far employed are notes, syllables and harmonic numbers. To these we will add scale-numbers, for which purpose the seven original tones are now presented in the familiar form of the Major scale.

Here the syllables indicate the mode-tones; the notes, the pitch or key of the mode-tones; the upper row of numbers, the inherent harmonic relations; the lower row of numbers, the scale-order from the first to the eighth tone. Scale-numbers are outside, not inside numbers. Street-door numbers tell us nothing of what is going on inside of a house; no more do scale-numbers tell us what is going on inside of a tone; that is, they give us no intelligence whatever of the inherent harmonic relations of tones. To be sure the scale-numbers 1, 3, 5 happen to correspond with the harmonic numbers over *do*, *mi* and *sol*, but the fact that we know that *re*, *fa*, *la* and *ti* are respectively the second, fourth, sixth and seventh tones of the scale by no means implies the slightest knowledge of the one thing we should know, namely, the inherent harmonic relations of the tones. We have seen that during the regnancy of the Tonic, *re* is 5, *fa* is 7, *la* is 3, *ti* is 3; that during the regnancy of the Dominant, the relations of these tones are the same except in the case of *la*, which is a ninth. There are no harmonic percepts answering to the scale-numbers 2, 4 and 6. The habit of orientation by means of scale-numbers is so fixed that when students begin the study of one-voice harmony they are very apt to confuse the scale-numbers with the harmonic numbers and *vice versa*. Scale-numbers serve a useful purpose, but that purpose should be defined. We will define all the above symbols and so avoid the confusion which would otherwise be inevitable.

1. A note with and without modifying sharp, flat or natural, is the sign and index of the relative pitch of a

tone. This defines the note according to its position on the staff.

The metrical shape of a note is the sign and index of the relative length of the rhythmic period of a tone.

2. A syllable is the sign and index of the mode-relation of a tone. By means of the syllables we are able to think and express the mode-relations without any connection with fixed pitch or key. But the terms mode-relation and key-relation become synonymous the moment the mode-relations are pitched or keyed in staff-notation. C Major means *do*-Major pitched or keyed on C, but Major always is *do*-Major whatever be the pitch or key of mode.

3. A harmonic number is the sign and index of the inherent harmonic relation of a tone.

4. A scale-number is the sign and index of the relative position of a tone in a scale. In the Roman form these numbers are employed as indices of the sub-harmonies, that is, of regnant harmonies. Thus, for example, the Tonic is marked I, the Dominant is marked V, the two roots being the first and fifth tones of the scale.

Of all these signs the harmonic numbers are the most important. Through the discovery of original harmony in one voice these harmonic numbers have gained a theoretic and practical value which hitherto they have not possessed. Their report in one voice is exact, synthetic and complete: exact, because their harmonic report is the common report of common feeling and perception; synthetic, because their exact report of inherent harmonic relation includes the feeling and idea of mode, key and interval; complete,

because their exact and synthetic reports are indissolubly associated with rhythm, and therefore embody the complete intelligence of a tone's relation. This harmonic report of a tone's relation is therefore the essential and fundamental thing to observe, name and know.

33. *The Five Components of Harmony*

There are but *five* components of harmony, namely, root, third, fifth, seventh, ninth. The truth of this generalization is in no way impaired by the fact that there are numerous modified forms of these five. Some harmonies have three, some four, some five components, but none exceed the number of *five*. *The ninth is the genetic limit of harmony.* Common harmonic feeling and perception report and admit no harmonic components beyond the ninth. Root, third, fifth, seventh and ninth, being the only harmonic percepts, they are the only harmonic components. Chord-theories have admitted elevenths and thirteenths as components of chords and therefore as components of harmony. Such elevenths and thirteenths are purely theoretical concepts, which are as false as they are arbitrary since they have no foundation in and are confuted by common feeling and perception. On page 90 will be found two examples which present these elevenths and thirteenths in their true light as arbitrary computations of intervals from a given root which at *a*) is the Tonic and at *b*) is the Dominant.

The lower row of numbers in both examples indicates the arbitrary chord-intervals from 1 to 13. The upper row of numbers in both examples is the true

index of the common harmonic report of each tone in correlation with all the other tones. Compare the two sets of numbers. In a) the chord-intervals 7, 9, 11 and 13 are respectively 3, 5, 7 and 9, which are components of the Dominant. In b) the chord-intervals 11 and 13 are respectively 1 and 3 of the Tonic. The large notes in both examples show that both of these chords combine components of *two* harmonies; each contains *two* roots.

The image contains two musical examples, labeled a) and b), illustrating harmonic intervals and component tones. Both examples are in G major (F# bass note).

Example a) Shows the intervals of a dominant chord (G, B, D, F#, A, C#) in relation to the tonic (G, B, D). The top row lists the intervals: 1, 3, 5-1, 3, 5, 7, 9. Below the staff, the corresponding component tones are listed: 1, 3, 5, 7, 9, 11, 13. The staff shows notes on the 1st, 3rd, 5th, 7th, 9th, 11th, and 13th partials. The 11th and 13th partials are represented by large notes, indicating they are components of two different harmonies (the dominant and the tonic).

Example b) Shows the intervals of a tonic chord (G, B, D) in relation to the dominant (G, B, D, F#, A, C#). The top row lists the intervals: 1, 3, 5, 7, 9, 11, 13. Below the staff, the corresponding component tones are listed: 1, 3, 5, 7, 9, 11, 13. The staff shows notes on the 1st, 3rd, 5th, 7th, 9th, 11th, and 13th partials. The 11th and 13th partials are represented by large notes, indicating they are components of two different harmonies (the tonic and the dominant).

Chords formed by combining the component tones of *one* harmony I name *simple* chords; such, for example, are all the forms of the major triad. Chords, like those in the above examples, which are formed by combining the component tones of *two or more* harmonies, I name *compound* chords.

Tones which relate to but *one* root I name *simple* harmonics; such are 1, 3, 5 of the Tonic and 1, 3, 5, 7, 9 of the Dominant. Tones, like *sol* in example a), which simultaneously relate to *two* roots I name *compound* harmonics.

Simple and compound chords and harmonics are

subjects to be treated later on. Meanwhile the above examples clearly point out the necessity for making careful distinctions between harmonic components which never exceed the number of five and chord-components which are not limited; between harmonic intervals and chord-intervals; between harmonic concepts, supported and verified by common feeling and perception, and chord-concepts, which the common reports prove to be false, and which therefore are arbitrary, misleading and untenable.

34. *The Five Original Cadences. Mode Defined*

The relation of cadence and repose is the basis of mode. The relation of tone-cadence and tone-repose originated in the relation of one harmony (dissonance) to another harmony (consonance). This inter-harmonic relation is mode-relation. The preceding account of the origin and nature of original dissonance and consonance in one voice is equivalent to an account of the origin and nature of the Major mode. The original mode is Major because the original consonance is major. The aggregate relations of the two harmonic *genera* may be called briefly the major consonance and its cadences.

Melody has brought forth two modes: first, the Major mode based on the major consonance and its cadences; second, the Minor mode based on the minor consonance and its cadences. The origin of the former has been explained; the origin of the latter is the subject of a later chapter. In mode-parlance what has just been called the major consonance and its cadences is the Major Tonic (-harmony) and its cadences.

Three marks succinctly symbolize the mode-idea as follows: —



In the above order these marks signify rising cadence, falling cadence, repose. Join these marks and we form a simple sign for the Major mode, thus: —



The Major Tonic and its cadences are the five original cadences of music. They are given below where each tone is numbered according to its *genus*-relation.

In *a*) the cadences are single, in *b*) they are combined in chords. *Ti* resolves in an upward *half step*, *fa* in a downward *half step*: I therefore name *ti* the *upleader*, *fa* the *downleader*. Of the original four cadence-tones *re* is the only one that reports both a rising and a falling cadence; in both of its cadences *re* resolves in a *whole step*. *La* reports its falling cadence by resolving in a downward *whole step*. Of these five original cadences two are rising, three are falling, two resolve in half steps, three in whole steps.

Although we may be able to hear these whole and

half steps and able to name the two tones in each, although we may be able to perceive and name all intervals from primes to elevenths and able to define them as pure, major, minor, augmented and diminished, double-augmented and double-diminished, yet at the same time we may have no perception and may be completely ignorant of the one thing essential to our intelligent and true appreciation of a step and an interval, namely, the inherent harmony of each of the two tones that form a step and interval. For example. Besides hearing that the two tones in the first of the above cadences are *ti* and *do* and that the step is a half step and an upward resolution, you should hear that you are stepping from the third of one harmony (Dominant) to the root of another harmony (Tonic). The perception of these harmonic and inter-harmonic relations is imperative. Far from inveighing against the customary study and practice of intervals, I consider the working out of intervals from each tone in the octave both a necessary discipline and an essential part of every student's mental equipment and technique. But students are warned to discriminate with care between interval-numbers which indicate the distance from one tone to another and harmonic numbers which indicate the harmonic relation of each individual tone to its root.

There being no melody apart from mode each tone in a melody is a mode-tone. There are three groups of mode-tones: 1. Diatonics. 2. Chromatics. 3. Enharmonics. We have seen that tone connotes harmonic form and harmonic relation, and that a specific form is due to a specific relation. There-

fore these three groups of mode-tones are three groups of mode-relations. Both mode and tonality mean tone-relation, and at one time the two terms were synonymous. The evolutionary expansion of tonality consequent on the development of modern music has changed all this. While tonality comprehends all that is mode, mode does not comprehend all that is tonality. Definitions will explain. The mode is the sum of relations in *one* key. Tonality is the sum of relations in *all* keys. The mode is concerned with the interharmonic relations of one key, tonality with the interharmonic relations of all keys. Thus tonality is a general term and comprehends all that is mode. The evolution of the mode is therefore the first chapter in the evolution of tonality: the three groups of tones and relations are three evolutionary stages of tonality. The first stage culminated in the completion of the foundation-group of seven diatonics, which is the subject still before us. We have symbolized and named each of these tones by a syllable, a note in the key of C, and a scale-number. Each is also known by a technical name which is added to the other names in this example.

Tonic	Super-	Mediant	Sub-	Dominant	Sub-	Subtonic	Tonic
tonic			dominant			mediant	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>ti</i>	<i>do</i>
I	II	III	IV	V	VI	VII	I

The unity of the mode-idea is exemplified by all these symbols except the notes which fix the pitch or key of mode on C.

Original harmonic forms and relations are the prototypes of all like forms and relations. Such prototypes are the major consonance, the four-tone and five-tone dissonance, the Major mode, the five original percepts 1, 3, 5, 7, 9, the upleader *ti*, the downleader *fa*. We shall see that the evolutionary expansion of tonality and of the tone-system are due on the one hand to the multiplication of these prototypes, on the other hand to the production of new types which in their turn are multiplied. The multiplication of existing types will be explained by the psychological principle that all forms and relations in experience are potential in and pitchable¹ on all tones in experience. The production of new types will be explained by the psychological principle of tone-genesis, the efficient accent. Meanwhile the relation of tonality and tone-system requires definition. The tone-system is the index and scale of tones in use. The tones had their origin in relation, therefore, in tonality. Tonality and tone-system therefore stand in the relation of cause and consequence. The development of the latter was dependent on and concurrent with that of the former. The diatonic stage of tonality caused the diatonic division of the octave which resulted in the diatonic scale-system. The chromatic stage of tonality caused the chromatic division of the octave which resulted in the chromatic scale-system. The enharmonic stage of tonality caused the enharmonic division of the octave which resulted in our modern enharmonic scale-system. This division of the octave is due to tonality, not to equal temperament as physicists believe. Tem-

¹ Reading uncertain. L. E. K.

perament there is in musical instruments like the piano, but in music itself there is no temperament. A piano is tempered for the purpose of meeting psychological not physical requirements; to temper a piano is to shape physical means to psychological ends. Tonality is a question of psychology, not of physics. No two half steps, no two whole steps, no two intervals of any denomination, have exactly the same length. The cause lies in tonality, which is a web of harmonic threads. In evolution thread upon thread has been added to this web, so that at the present time the meshes of its thousand threads are so fine and delicate that they almost conceal the diatonic *genus*-threads with the result that some theorists have denied the existence of such a thing as mode or key. Two simple exercises will fix the two *genus*-threads which comprise the seven diatonics, in the mind of the student.

a) 3 5 , 9

b)

Musical notation example 2 consists of two melodic patterns, labeled 'a)' and 'b)', each with a treble clef and a common time signature. Pattern 'a)' starts with a descending eighth-note scale from G to C, followed by a half note D, and a descending eighth-note scale from E to A. Pattern 'b)' starts with a descending eighth-note scale from G to C, followed by a half note D, and a descending eighth-note scale from E to A. The lyrics below the notes correspond to the scales: 'ti re fa la sol mi do' for pattern 'a)' and 'la fa re ti do mi sol' for pattern 'b)'. Roman numerals V and I are placed under the first and last notes of each pattern respectively.

35. Progression and Resolution

Steps from tone to tone are either progressions or resolutions. The step from a cadence-tone to a response-tone is a resolution on the line of least resistance. Every step not a resolution is a progression. Every step being either the one or the other of the two the distinction between the two is very important. Since

tones are either in cadence or repose we proceed from tone to tone in four ways as follows:—

1. From cadence to repose = resolution.
2. From repose to cadence = progression.
3. From cadence to cadence = progression.
4. From repose to repose = progression.

These four species of steps appear in the next example: cad. and rep. indicate respectively cadence-tone and repose-tone: the slurs indicate resolutions, and all the other steps are progressions.

1 3 1 5 3 5 7 5 1
do si do re mi sol fa re do

rep. cad. rep. cad. rep. rep. cad. cad. rep.

In the following ascending and descending scales each progression and resolution is marked pro. and res. respectively. There are two rising cadences or resolutions in ascending and three falling cadences or resolutions in descending. The step from *fa* up to *sol* at N.B., although it proceeds from a cadence-tone

a) 1 5 3 7 N.B. 5 3 3 1

pro. res. pro. pro. pro. res.

b) 1 3 3 5 1 3 5 1

pro. pro. res. pro. res. pro. res.

to a repose-tone, is a progression, because the cadence of *fa* falls to *mi* and does not rise to *sol*. All such evasions of the inherent cadence of a tone are classed as progressions.

The moment a series of tones is thought rhythmically it at once becomes melody and asserts its inherent regnant harmony, which in both of the above examples is the Tonic.

In a former writing [“The Septonate”] I misnamed progression by calling it a principle. Progression is neither a cause nor a principle. The same is equally true of resolution. Both progression and resolution are effects of causes inherent in the rhythmo-harmonic relation of the two tones forming a specific step.

From rhythm we have derived the basic relation of cadence and repose. In their application to tone the terms cadence and repose have thus far been used in exclusive connection with the four original cadence-tones (*ti, re, fa, la*) and the three repose-tones (*do, mi, sol*), in short, with the Major Tonic-harmony and its cadences. From this their original and restricted sense we are presently to use these terms in a wide and general sense as applying to tone-relation in general. Since every tone may appear in cadence or repose it follows that this basic relation derived from rhythm and then connected with specific tones will henceforth apply to tones and tone-relations in general.

36. *A First Music-Lesson*

The material to be presented is as follows:—

1. Rhythm: simple dual and triple.
2. Harmony: the Major Tonic and its five diatonic cadences.

Method to proceed from generals to particulars, from perception to conception.

The purpose of a first lesson is to transmute a child's latent feeling of the inherent rhythm and harmony of melody into accurate observation. Present a simple diatonic melody and point out its rhythm and harmony in a general way, leaving particulars for the last part of lesson. Next present and explain material as follows:—

1. Rhythm: dual and triple forms: light and heavy accents: relation of these alternating accents to form, to keeping time and balance: no rhythm, no form: rhythm the foundation of form. Let the child express rhythm: beat it, walk it, talk it, as follows:—

Simple Dual Forms.

- | | | | |
|---------------------------|----------|---------------------------|----------|
| a) light heavy
now now | } repeat | b) heavy light
now now | } repeat |
|---------------------------|----------|---------------------------|----------|

Simple Triple Forms.

- | | | | |
|-------------------------------------|----------|-------------------------------------|----------|
| a) light light heavy
now now now | } repeat | b) light heavy light
now now now | } repeat |
| c) heavy light light
now now now | | | |
| } repeat | | | |

Select words whose relative accents correspond with all these forms.

2. Harmony: Let the student learn first the three repose-tones of the Tonic, their syllables and harmonic numbers; next, the four cadence-tones, their syllables and harmonic numbers; next the five diatonic cadences. Observe that the repose-tones and cadence-tones each combine in a harmony and chord and resolve the cadence-chord into the repose-chord.

This is the harmonic foundation, it is all in you. Observe and verify it in yourself and others. Hear it, feel it; name it, think it; sing it, play it; read it, write it, and, as a child of six once prompted me, "then know it."

3. Now return to the simple melody with which you started. Define its rhythm, name each of its tones by a syllable, point out each cadence-tone and repose-tone and give each its harmonic number indicating its harmonic relation.

For many years I have given this first lesson to students of all ages. If desirable the above material may be divided so as to occupy two or three lessons. To learn the lesson and learn it thoroughly is important; how long it takes to accomplish this is unimportant. Study *music* and be a musician. Music is the *what*; technique is the *how*. The latter equals zero if not based on the former. The musician has something to say; he has the right to speak and be heard; his technique is a means to an end; his art is music. On the other hand, the mere technician has nothing to say; he has no such right; his astounding technique amounts to an astounding facility in saying nothing; what should be a means becomes an end in itself; his art is mechanism; his expression is jejune jingle. It is never too late to learn a first *music*-lesson.

37. Work for Students

Work and write out the following material in all keys, namely, in C, G, D, A, E, B, F \sharp , C \sharp ; in F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat .

Additional work for students will be indicated from time to time as we proceed.

CHAPTER IV

THE EFFICIENT ACCENT AND REGNANT HARMONY OF MELODY

38. *Regnant Harmony in One Voice and Its Principle of Genesis Explained*

IN preceding chapters we have traced the genesis of harmony back to music in one voice or homophony. In the chapters before us we are to trace the evolution of homophonic harmony in a sequence of cause and effect. Through the sudden transference of the harmonic basis of music from the chord to homophony, through the consequent lengthening of the age of harmony from a period of evolution extending over but a few centuries of chords to a period reaching back from the present to the first beginnings of music unknown ages ago, in short, through the discovery of original harmony in one voice and its common reports, the subject of homophony suddenly stands forth in a new light and gains a new theoretic and historic significance and prominence. In the common reports of homophonic harmony, the enumeration of which we have begun and will continue, we have found the long-sought key to common music-feeling and a common basis for testing truth. These reports have guided us in explaining and verifying the genesis of consonance and dissonance in one voice, and will as securely guide us in tracing the genesis of

new homophonic harmonies. We have accounted for the genesis of the foundation-group of seven component tones and five harmonic percepts of the original consonance and dissonance, and I have named this original group the Major Tonic and its cadences. From this original group new forms of harmony introducing new tones and new harmonic percepts have been derived. How? Through rhythmic relation like their antecedents. The cause of the genesis of consonance and dissonance we discovered to be the rhythm-derived relation of cadence and repose. Rhythmic relation has produced all subsequent new forms of harmony. The psychology of this evolutionary process is next defined in terms applying to every stage in the development of homophony. Existing tones in existing relations generate and report only existing forms of harmony, while in new or changed relations they generate and report new forms of harmony. Next we will apply these principles to the foundation-group of tones. The seven original tones in their original relations in cadence and repose generate and report only the original forms of harmony in which they arose, while in new or changed relations they generate and report new forms of harmony introducing new tones and new harmonic percepts. The evolution of harmony is therefore the direct cause of the expansion of tonality and consequent expansion of the tone-system. Each developmental step in music was therefore dependent on and due to the evolution of harmony, and the three successive and interdependent stages of music, namely, homophony, polyphony and

chords, are so many stages of harmonic evolution. Hence this logical conclusion. Root, trunk and over-spreading boughs, all music from first to last is one growth of one psychological tree of tone-relations and forms of harmony. All tone-relations and forms of harmony in one voice, where did their genesis take place? In feeling, under the impulse of indwelling causes. In what form were they first embodied and expressed? In melody, the original voice and vehicle of tone-language, the indissoluble composite of relation and form in time (rhythm) and relation and form in space (harmony), the essence, heart and soul of music. All that is essential and potential in homophony is embodied in melody. Thus our study of homophony resolves itself into that of the common reports of our common feeling and perception of melody. Are we not all of us melodists? What is all primitive music but primitive melody, formal music but conventional melody, modern music but free melody? All along the line, are not all the great composers melodists? Are not their works immortal because their melodies are immortal?

This introduction to the several chapters before us may be concluded with a few observations which will focus our attention upon the special subject directly before us. One regnant harmony after another had its genesis in feeling and was embodied in and reported by melody. In a book published fourteen years ago [“The Septonate”] what I now call harmony in one voice I there named meloharmony, the inherent harmony of melody; what I now call regnant harmony I there named ruling or governing

harmony; what I now call the efficient accent was there named the rhythmo-harmonic accent or point.

1. The evolutionary sequence of homophonic harmonies is a sequence of regnant harmonies which melody brought forth one by one beginning with the regnant Major Tonic, the nucleus in relation to which the others arose. A regnant harmony asserts itself during every moment in melody. The regnant harmony of the moment selects and asserts itself, it determines the exact harmonic relation of each tone in melody and we all hear it in common. Therefore all melodies are based on regnant harmonies, the simplest on one such harmony (Major Tonic), the more complex on two or more such harmonies.

2. The efficient accent is the heavy recurring rhythmic accent of melody; it is the principle of harmonic genesis and development in homophony, and has generated one regnant harmony after another. The shortest melody consisting of two tones has but one efficient accent: the cuckoo-song is an example. Longer melodies are connected by a series of such accents. As a melody proceeds from one such accent to another one of two things happens: either the initial regnant harmony is maintained and repeated, or a new regnant harmony is generated. We are to study the causes in both cases. Two conditions were indispensable to the development of music beyond the stage of one regnant harmony, the Major Tonic. These were first, the lengthening of melody from one efficient accent to a series of such accents; second, the genesis of a second regnant harmony.

3. The component tones of the regnant harmony

are named regnant tones. The tones lying over and under and cadencing up and down into the regnant tones are named bytones. Bytones are components of other harmonies named byharmonies. Regnant harmony, regnant tone; byharmony, bytone; let us bear these terms and their meanings in mind. The first regnant tones to appear in melody were *do, mi, sol*, of the regnant Major Tonic: the first bytones to appear were the original cadence-tones *re, la, fa* and *ti*, which as we have seen arose in relation to the Major Tonic-harmony. Of these embryonic melodies there are two types: first, those lowest in the order of development composed of regnant tones only and representing harmonic perception and harmonic relation in their incipiency and within their narrowest confines; second, those next in order of development, which introduce bytones along with the regnant tones, thus marking an advance in harmonic perception and relation. Melody based on *one* regnant harmony could advance no further; the second type of melody brings its first chapter of development to a conclusion, and this first chapter of melody corresponds with the first developmental chapter of harmony. From first to last the development of melody is dependent on that of harmony; melody could not advance another step until a second regnant harmony arose in relation to the first. When this step was taken a significant change was suddenly effected, for at one bound harmonic relation expanded from that of bytone to *one* regnant harmony to that of *one* regnant harmony to *another* regnant harmony; at one bound melody entered into a new region of inexhaust-

ible fertility and initiated a new chapter in music-evolution, the end of which has not yet been reached. Let us be explicit on this point. Melody started with one regnant harmony as a nucleus, in relation to which it produced other regnant harmonies, in relation to which it produced still others, and so on *ad infinitum*, thus evolving an ever increasing psychological web of correlated threads of harmony. How then did melody recombine the seven original tones in new relations which generated one regnant harmony after another?

4. In every conceivable combination of the tones *do, mi, sol*, melody reports theregnancy of the Major Tonic (I). In other words, a second regnant harmony is not latent or potential in this type of melody.

5. Melody first introduced bytones on its light rhythmic accents. In this their original relation the cadence-tones *re, la, fa* and *ti* do not disturb theregnancy of the Major Tonic and could not have generated a second regnant harmony. The example below presents *re* and *la*, which are the first two bytones to appear in melody, *re* in cadence to *do* and mediating between *do* and *mi*, *la* in cadence to *sol*.

6. But at the moment when melody introduced *re* and *la* on its heavy rhythmic accents (efficient accents) the great transformation takes place. Suddenly *re* and *la* are transformed into regnant tones reporting regnant harmonies. The efficient accent on *re* generates the regnant Dominant-harmony (V): the efficient accent on *la* generates the regnant Sub-dominant-harmony (IV). These common harmonic reports of melody are next exemplified.

Each of the above efficient accents reports a change of regnant harmony; the mode relation of one regnant harmony to another is at once established in this pentatonic or five-tone stage of melody, and melody is enriched by the addition of two new regnant harmonies. The regnant Major Tonic, as we have seen, arose *independently* on an isolated tone. Not so with the regnant V and IV, which arose *in relation* to and were dependent on the previously existing regnant I. This dependence on and genesis in relation to antecedent harmonies distinguishes all other harmonies from the original regnant I, which has no antecedents. We observe further that while the regnant I entered into being by way of *do* its *root*, the regnant V was first represented and reported by *re* its *fifth*, the regnant IV by *la* its *third*. Such are the common reports of common feeling and perception, at once the simplest and surest test of truth. The efficient

accent of melody has generated these first three regnant harmonies in the order I, V, IV, and the regnant harmony of melody arises of itself, asserts itself and is unalterable in one voice. We note that evolving melody in spinning the psychological web of correlated threads of harmony began with one thread, *do, mi, sol* of I; melody next added the bytones *re* and *la* on light rhythmic accents, *re* reporting V as byharmony, *la* reporting IV as byharmony; melody next introduced *re* and *la* on efficient accents and so produced the regnant V and IV. Thus far we have traced the genesis of harmony, and the addition of the regnant V and IV to I opens new channels of development and so many changes and possibilities in harmonic relation that it may be well to present the more noticeable points one by one.

7. The melodies in our last two examples are pentatonic, that is, composed of the five tones *do, re, mi, sol, la*, which we have already identified as the pentatonic scale. Enough has been explained to show the archæologist that in his endeavor to establish the true chronological order of primitive melodies his conclusions are to be deduced not alone from the number of individual tones or the scale of a given melody, but from the inherent harmonic content and relations of that melody. The scale is not the thing of essential importance, but the inherent harmony is the important thing, the true guide and test. Melodies composed of the components of regnant I exclusively are earliest; melodies containing the bytone *re* are later, those containing the bytone *la* are still later; those containing the regnant V and IV

are still later. The pentatonic stage of melody is evidenced in all primitive music in one of three ways: either these melodies precede or are approaching the pentatonic stage, or they have reached it or they have passed it. Not only was the pentatonic stage the natural product of the progressive development of music *per se*, but the entire development of the language and art of music up to the present time was dependent on the attainment and passage remote ages ago of the pentatonic stage of melody.

8. Certain tones like *do*, *mi*, *sol* and others first appeared in melody in the relation of regnant tones (components of regnant harmonies). Certain tones like *re*, *la* and others first appeared in the relation of bytones (components of byharmonies). We have seen how V and IV were transmuted from byharmonies to regnant harmonies. We are about to see how regnant I is transmuted into a byharmony. The point to be noted here is this. Every such change of a tone's original relation to a new relation marks not alone the progress of melody consequent on the progressive development of its inherent potential harmony and harmonic relations, but it at once marks the progressive development of the harmonic sense, which is the proximate cause of the progress of melody and expansion of harmony, and which steadily though slowly led to the eventual discovery or perception of harmony itself. The evolution of harmonic perception affords a striking example of the extreme slowness of the evolutionary processes of perception in general. Although from the first and through countless ages melody has asserted its inherent

harmony, yet man's discovery or perception of harmony and its introduction in the form of chord date back but a few centuries. However, this great slowness is offset by what followed, for this discovery of harmony was magical in its effects, initiating as it did an era of development in music which for rapidity of progress and wealth of productivity has no parallel in psychology and history.

9. When we were dealing with but one regnant harmony and its bytones (Major Tonic and its cadences) the term *repose* applied exclusively to the original repose-harmony or major consonance and to the stable period of rhythm-repose in which this stable harmony arose. Then, too, the term *cadence* applied exclusively to the original cadence-harmony or dissonance and to the unstable and relative period of rhythm-cadence in which this unstable and relative harmony arose. But now that we have introduced three regnant harmonies all this is changed. Now and henceforth the terms *cadence* and *repose* become general and apply to rhythmic and harmonic forms and relations in general while the terms *bytone* and *byharmony*, *regnant tone* and *regnant harmony* become the specific and unmodifiable terms of analysis. Thus, for example, what we hitherto called the Major Tonic and its cadences we now specify as reg. I and its bytones. Presently we are to analyze reg. V and its bytones, reg. IV and its bytones. Here let us note the fact that every regnant harmony has its relative byharmonies.

In taking up the analysis of the broad relation of regnant harmony to regnant harmony let us bear in mind the following general truths: 1. Every tone

reports a harmonic form and relation. 2. Every tone reports a consonance or a dissonance, is in cadence or repose, is a bytone or a regnant tone. 3. Every step from tone to tone, from harmony to harmony, is a progression or a resolution. 4. All these reports are common reports.

10. The regnant harmony of the moment is the *repose and equilibrium of that moment*. Whether the regnant harmony of the moment be I or V or IV or any other it is the repose and equilibrium of that moment. This is illustrated in our last example where the regnant harmonies appear in this order, I—V—I—IV—I—V—I. Here we note the wider application of the term *repose* in the sense of the equilibrium of the moment.

11. The regnant harmony of one moment relates to the regnant harmony of the *next* moment. But the relation of a byharmony is confined to the single moment of *one* regnant harmony. See last example but one. The basic rhythmic links of a melody are its series of efficient accents, and the basic harmonic links of a melody are its series of regnant harmonies. Since the tones that fall on efficient accents generate and report the regnant harmonies, and since the moment from one such accent to another is that of one regnant harmony to another, it is clear that these rhythmic and harmonic links of melody are inseparably united and interdependent. The minute analysis of this relation of and movement from one regnant harmony to another now confronts us.

12. The steps from I to V and I to IV are progressions; see below at a) and c). The steps

from V to I and IV to I are resolutions; see below at b) and d). In these resolutions V and IV are *in cadence* to I. Here note the wider application of the term *cadence* in this connection with regnant harmony. Though the regnant harmony of the moment is the *repose* and equilibrium of the moment, we observe at b) and d) that it may be in *cadence*, that is, in unstable equilibrium.

a) 1 5 b)5 1 c)5 3 d)3 5
I V V I I IV IV I

In the progression I—V at a) *re* reports V as consonance with *sol* as concomitant 1 and *ti* as concomitant 3. But in the resolution and cadence V—I at b) *re* reports V as dissonance, and in this cadence-relation all the original cadence-tones, namely, *ti*, *re*, *fa* and *la*, assert themselves as components of the *genus* dissonance in that they each and all claim *sol* as their common root. Not until melody had produced regnant V in this cadence-relation was it possible for *la* to assert itself as 9. This genesis of regnant V in cadence belongs to melody's pentatonic stage and was generated by the efficient accent on *re*. During this stage *sol* which already existed as 5 of I could next be related as 1 of V, and *la*, which already existed as a bytone and as 3 of the byharmony IV, could next be related as 9 of V. In short, during this stage melody became enriched by many new intervals resulting from the combinations of *re*, *sol* and *la* during theregnancy of V in cadence. Illustrations of some of these intervals follow.

The image shows three staves of musical notation. The top staff has notes labeled with numbers above them: 1, 5, 5, 1, 1, 5, 1, 3, 5, 1. Below the notes are Roman numerals: I, V, V, I, V. The middle staff has notes labeled: 3, 1, 1, 5, 3, 1, 5, 9, 5, 3. Below the notes are Roman numerals: I, V, I, V9, I. The bottom staff has notes labeled: 9, 5, 5, 3, 9, 5, 1, 5, 5, 9, 5, 1. Below the notes are Roman numerals: V9, I, V9, I, V9, I.

Next when the concomitants *ti* as 3 of V and *fa* as 7 of V were differentiated as individual tones the melody emerged from its pentatonic stage and was again enriched by many new intervals resulting from combinations of *solfège* notes during the regnancy of V. Some examples are given.

The image shows three staves of musical notation. The first staff has notes labeled: 5, 3, 1, 3, 7, 5, 3, 1, 3, 5. Below the notes are Roman numerals: V, I, V7, I, V. The second staff has notes labeled: 1, 3, 5, 7, 3, 1, 3, 1, 1, 3. Below the notes are Roman numerals: I, V7, I, V, I. The third staff has notes labeled: 1, 3, 1, 1, 5, 7, 3, 1, 7, 3, 1, 5. Below the notes are Roman numerals: V, I, V7, I, V7, I.

7 5 3 9 5 1 9 3 1 3 1, 5 3 1

V9 I V9 I V₇ I etc.

Here note the fact that regnant V is sometimes a consonance, sometimes a dissonance with four components as V₇, sometimes a dissonance with five components as V9. Hence this general truth: *The regnant harmony of the moment may be either a consonance or a dissonance.*

Attention is again called to the first example of this paragraph. Both in the progression I—IV at c) and the resolution IV—I at d) regnant IV is reported a consonance by *la*. In both relations *la* reports *do* as concomitant 5 and *fa* as concomitant 1. Regnant IV again enriches melody with new intervals resulting from combinations of its components *fa*, *la* and *do*. A few examples appear below.

Here we observe that regnant IV, though it is a consonance, is in cadence to I. Hence this truth: Consonances as well as dissonances may be in cadence. Further analysis will extricate us from what here threatens to become a tangle of terms. This may be avoided by at once stating the following general truth which opens up and covers the whole subject of regnant harmony and its byharmony. *Both byharmonies and regnant harmonies may be either consonances or dissonances*: the former are always in cadence or unstable equilibrium, the latter may be either in repose (stable equilibrium) or in cadence (unstable equilibrium). Byharmony and dissonance, regnant harmony and consonance, these are not interchangeable terms. Confusion of these terms will result in complete confusion. Distinction between these terms will preserve complete clarity.

13. In the harmonic analysis of melody the series of questions to be answered are these: 1. What is the regnant harmony of the moment? Is its form a consonance or a dissonance? What are the regnant tones and their relations? 2. What are the bytones, their relations, the forms of harmony they represent? These leading analytical questions apply to all music since music the world over, past and present, primitive and modern, one-voice and multi-voice, is one in kind. These questions therefore apply to bird-melodies as well as human melodies, to oriental as well as occidental music, to Greek and Ecclesiastical melodies as well as to folksongs and dances, sonatas and symphonies.

14. Owing to the changes from one regnant

harmony to another reported by the efficient accent of melody each of the seven diatonics appears now as a regnant tone, now as a bytone. Thus what is a regnant harmony at one moment is transmuted into a byharmony the next moment and the reverse. Our next example presents I with bytones, V with bytones and IV with bytones, and all these regnant harmonies and byharmonies are *diatonic*. A harmony is classed as *diatonic* when all its concomitants or components are diatonic.

1 3 1 3 1 3 1 5 1 5 1 5 3 5 3
I V I V I
5 3 5 3 , 3 1 3 1 5 , 5 1 5 1
V I IV I IV
5 3 5 3 5 3 3 9 3 3 3 3 3 3 1 3 1
I IV V9 IV V I
N.B.

Except at N.B. all the above regnant harmonies are consonances. Except at N.B. the second tone in each measure is a bytone, but this second tone in every measure including N.B. is in cadence. With one exception all the byharmonies are consonances in cadence. The exception is reported by *fa* during theregnancy of I when the byharmony is a four-tone dissonance as shown by the report of *fa* as $\frac{7}{4}$. At

N.B. the regnant harmony is V9 owing to the presence of *la* which is at once a regnant tone and in cadence and, strange to say, resolves into its own harmony. The ninth is the first harmonic component distinguished by these peculiarities, especially that of resolving into its own harmony, and *la* being the original ninth it was the first tone that appeared in this paradoxical relation. This characteristic instability of *la* as ninth during theregnancy of V, caused by its position beyond the octave of its root, will be further illustrated as we proceed *seriatim* to analyze the diatonic bytones of each of the three regnant harmonies under consideration. Let us remember that at present we are dealing exclusively with *diatonic* harmonies as defined a moment ago.

A. The diatonic bytones of reg. I are *ti* 3, *re* 5, *fa* 7, *la* 3. During this regnancy these bytones persist each in the harmonic report just given. Even when playing upon the same regnant tone *fa* and *la* persist in their respective reports as 7 and 3 as will be heard in the following fugue-subject of Bach here transcribed from C \sharp to C Major:—

5 3 5 7 5 3 1 5 7 3 7 5 3 1 5 3 1

I V I V I

Previous examples present a sufficient number of illustrations of these bytones, and what still remains to be said of them will be found in the chapter on cadences.

B. During the regnancy of V there are but two diatonic bytones, namely, *do* 1 and *mi* 3 as follows:—

1 9 3 3 9 1 1 9 1 3 9 3 3 1 5 5 1 3
V₇ _____

3 1 3 5 1 5 5 3 7 7 3 5 3 7 3 7 3 7

7 1 9 9 1 7 7 1 7 1, 1 9 7 5 3 9 1 7 5 9 3 1
I _____

The bytone *do* plays on regnant *ti* and *re*, the bytone *mi* plays on regnant *re* and *fa*. The cadences of regnant *la* to regnant *sol* and *ti* appear in the first two measures and are emphasized through *fermatas* in the last two measures. These steps of *do*, *mi* and *la* are the only cadences in our example, all the other steps being progressions from one regnant tone to another.

C. Regnant IV has four diatonic bytones. They are *mi* 3, *sol* 5, *ti* 3, *re* 5. Unless we generate the feeling of regnant IV we cannot perceive the true harmonic relations and reports of its bytones. In the subjoined example of the common reports of these bytones the feeling of IV is generated in the opening measures.

1 3 5 3 5 3 5 1 1 3 1 1 5 1 1 5 3
I IV I IV _____



Noteworthy among these reports are the series of major thirds 3—3—3 (third last measure) and the series of pure fifths 5—5—5 (second last measure). These reports have a bearing on certain important harmonic questions to be considered later on. We have now presented the diatonic bytones of each of the harmonies I, V and IV.

15. Certain changes in the rhythmic distribution of regnant tones and bytones mark concomitant changes from an earlier to a later stage of meloharmonic development, therefore of psychological development. Most of the examples thus far given illustrate the earlier of the two stages when regnant tones and bytones occupied the rhythmic periods in which they first arose, the former appearing on the heavy (efficient) periods of rhythm-repose, the latter on the light and unstable periods of rhythm-cadence. Rhythmic movements being characterized by regular alternations of light and heavy periods and accents, that is, by regular alternations of rhythm-cadence and rhythm-repose in obedience to the universal shaping principle of equilibrium, we may define this basic and universal relation of rhythmic cadence and repose as that of a rhythmic Dominant to a rhythmic Tonic, since the intoning of this relation caused the genesis of dissonance (V9) in rhythm-cadence and consonance (I) in rhythm-repose, therefore of the real

Dominant and the real Tonic. The distribution of regnant tones and bytones illustrative of melodies belonging to the earlier of the two stages is as follows:—

Coincident rhythm-repose (heavy period and accent) and tone-repose (regnant tone).

Coincident rhythm-cadence (light period and accent) and tone-cadence (bytone).

The later of the two stages is illustrated by melodies in which regnant tones and bytones exchange their original rhythmic positions, the former occupying the cadence-periods, the latter occupying the repose-periods of rhythm, as follows:—

Coincident rhythm-repose (heavy period and accent) and tone-cadence (bytone).

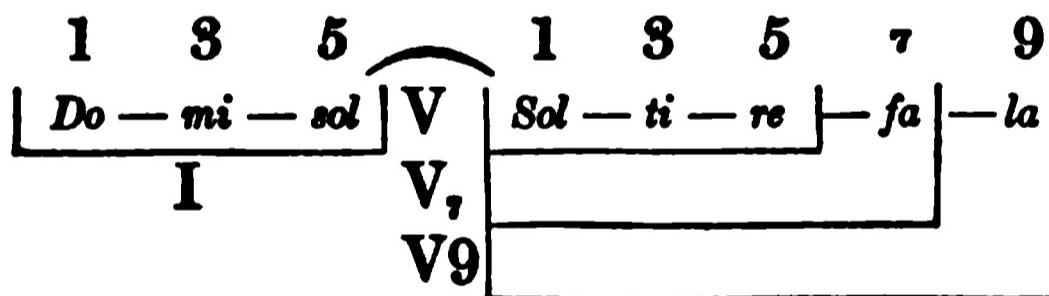
Coincident rhythm-cadence (light period and accent) and tone-repose (regnant tone).

This shifting of bytones from light to heavy rhythmic periods indicates a great advance in the development of melody consequent on that of the harmonic sense. Illustrations appear below.

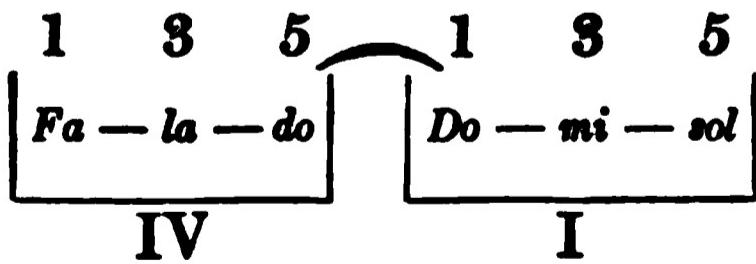
The image shows three staves of musical notation, each consisting of five horizontal lines. The notes are represented by vertical stems with small circles at the top. Above each staff, a sequence of numbers (5, 1, 3, 5, 3, 5, 3, 1, 3, 5, 3, 1, 5, 1, 5, 3) is written, corresponding to the notes on the staff. Below the first staff, the Roman numerals I, V, and I are written under the notes 5, 1, 3, 5, 3, 5, 3, 1, 3, 5, 3, 1, 5, 1, 5, 3 respectively. The second staff begins with the numbers 3, 3, 5, 3, 3, 5, 1, 5, 1, 3, 3, 5, 1, 3, 9, 1. Below it, the Roman numerals IV, I, and V are written under the notes 3, 3, 5, 3, 3, 5, 1, 5, 1, 3, 3, 5, 1, 3, 9, 1 respectively. The third staff begins with the numbers 5, 1, 3, 1, 7, 3, 5, 1, 3, 1, 5, 3, 3, 7, 5, 3, [1]. Below it, the Roman numerals I, IV, V, and [I] are written under the notes 5, 1, 3, 1, 7, 3, 5, 1, 3, 1, 5, 3, 3, 7, 5, 3, [1] respectively. The notes are grouped into measures by vertical bar lines. The first staff has a single bar line after the first seven notes. The second staff has a single bar line after the first seven notes. The third staff has a single bar line after the first seven notes.

Further illustrations of diatonic bytones will appear in the chapter on cadences.

16. The truth that a tone's specific harmonic form is caused by its specific combined relation in time and space has been and will continue to be demonstrated. Thus far each of the seven diatonics (original tones) has appeared as a regnant tone and as a bytone, and has reported one of the five original harmonic percepts 1 or 3 or 5 or 7 or 9. Thus far each of the seven has appeared in the following harmonic relations: *do* as 1 of I and as 5 of IV; *mi* as 3 of I; *sol* as 5 of I and as 1 of V; *ti* as 3 of V; *re* as 5 of V; *fa* as 7 of V and 1 of IV; *la* as 9 of V and 3 of IV. This summary shows that four diatonics (*do*, *sol*, *fa* and *la*) have appeared each in two harmonies, while the remaining three (*mi*, *re*, *ti*) have appeared only in one harmony. The former are bond-tones or connecting links between two harmonies. Of these *sol* is the first and the nexus between I and V, I and V₉, I and V9 as follows:—

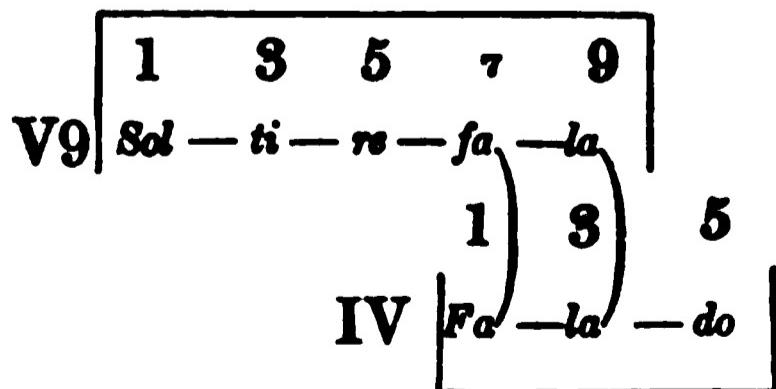


The next bond-tone is *do*, the nexus between I and IV.



Sol, being the original bond-tone and first connecting link between two harmonies, was the first of the

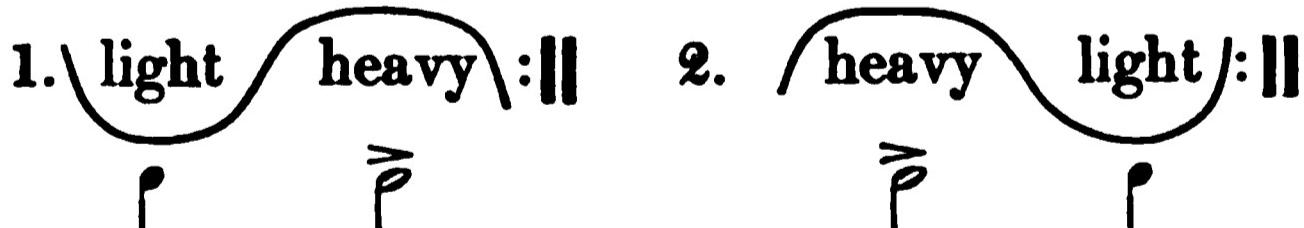
seven diatonics to undergo a change of relation, namely, from 5 to 1. Next to follow was *do*, changing its relation from 1 to 5. These bond-tones plainly indicate that the roots of the two harmonies which each connects lie a *fifth* apart. Thus I—V connected by *sol* and I—IV connected by *do* are called fifth-related harmonies. These fifth-related harmonies are not only the first of their kind, but are the first of any kind. This explains why fifth-related harmonies are nearest related harmonies, why fifth-related keys are nearest related keys. These fifth-relations also disclose the origin of the authentic closing-cadence V—I, of the plagal closing-cadence IV—I and of the fifth-cycle of keys. In these diatonic-Major relations the bond-tones *sol* and *do* are in repose and stable, and this is true of all bond-tones of fifth-related harmonies. The case is otherwise with the bond-tones *fa* and *la* which in all the relations thus far presented maintain their unstable character, which is explained by the fact that they belong to the *genus* dissonance. Whether as bytones to I or as regnant tones in V9 and IV or as bond-tones connecting V9—IV and IV—V9, both *fa* and *la* manifest this unstable character, and they do not gain repose and stability until they appear in Minor as we shall see in the next chapter. Meanwhile I present them as connecting links between V9 and IV.



17. As defined on a previous page, a harmony is *diatonic* when all its components are *diatonics*. The test of the pure diatonic harmonies of melody, in fact of all the harmonic forms and relations of melody, lies in the common reports of original harmony in one voice. In one voice a diatonic in certain relations generates a thread of harmony in which all the concomitants are diatonics, while in certain other relations the same diatonic generates a thread of harmony among whose components there are chromatics and even enharmonics mingling with diatonics, as we shall see in the sequel. Here we are concerned with pure diatonic harmonies. I, V, V,, V9 and IV are diatonic harmonies and the only ones in the Major mode. All *forms* of harmony are consonances or dissonances. Each specific form of consonance and dissonance had its genesis on a specific tone in a specific relation, and each such original form is a prototype. Once generated and differentiated each prototype is reproduced and repeated on other tones also in specific relations. The harmonies thus far generated will serve as an illustration. I, V and IV are *major* consonances: I is the prototype of this specific form and it first arose on *do* 1; V and IV are reproductions and replicates, the former arose on *re* 5, the latter on *la* 3. Again, V, and V9 are *major* dissonances, and both are prototypes of their respective forms of which all like forms are replicates. This concludes the summary of the *diatonic* harmonies of the Major mode. In the next chapter, the subject of which is the origin of the Minor harmony and mode, we shall encounter three other diatonic harmonies and

new forms of consonance and dissonance, all of which are *minor*.

18. The operation of the principle of harmonic genesis and regnant harmony, the efficient accent, has now been exemplified. We shall resume these subjects later on, but before dismissing them here it may be well to pause and observe the operation of this principle with greater scrutiny. We have noted that alternating rhythm-periods make for rhythmic equilibrium, that alternating tone-rhythmic periods make for combined rhythmo-harmonic equilibrium, in short, that the connection between harmonic equilibrium and rhythmic equilibrium is indissoluble, and that rhythm has transmuted chaos of sound into perfect tone-equilibrium or harmony. The shortest rhythm contains two periods. The shortest melody contains two tones each occupying a rhythm period, one light, one heavy. Thus the combined form and equilibrium of composite rhythm and harmony is conditioned by recurrence of these alternating light and heavy periods. Let the following wave-lines indicate these alternating periods, first, in the order light-heavy; next, in the order heavy-light, and let the repetition marks indicate recurrence.



The notes indicate respectively short-long, long-short; the dynamic > indicates the efficient accent. Now sing each diatonic whole step and half step in accordance with these two forms of rhythm and note

the operation of the efficient accent as it generates and reports the regnant harmony and determines which of the two tones is regnant and which is a bytone. The general result will be as follows: The tone that falls on the light and short accent is the bytone and component of the byharmony, while the tone that falls on the heavy and long accent (efficient accent) is the regnant tone reporting the regnant harmony of which it is a component. I first present the ascending steps.

a)

1 5 1 5 b) 5 3 5 3 e) 3 1
V f I V IV

3 7 d) 7 5 1 5 e) 5 3
I IV IV IV

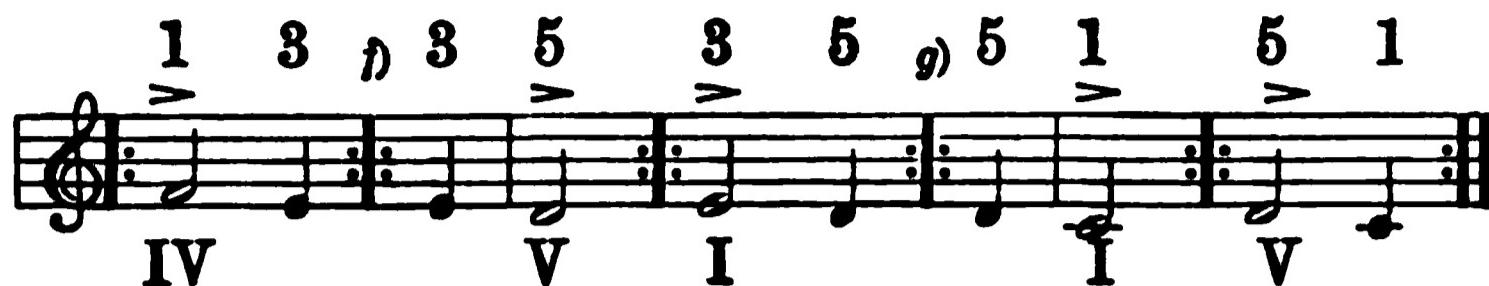
5 3 n) 9 3 3 3 g) 3 1 3 1
I N.B. V IV I V V

Next follow the descending steps.

a)

1 3 1 3 b) 3 3 3 9
V I IV b) 3 IV V N.B.

3 5 3 5 d) 5 1 5 7 e) 7 3
I IV IV d) 5 IV I 5 7 I



At N.B. in both above groups of examples we again encounter *la* 9 playing the part of a bytone during the regnancy of the harmony of which it is a component. Attention is called to the fact that except at N.B. the form of all the above regnant harmonies is that of a consonance. Here we observe the general truth that the efficient accent everywhere makes for the stable equilibrium of consonance except in cases like N.B. where specific relations of specific tones cause the regnant harmony to take the form of a dissonance. The above examples illustrate another series of facts. First, we observe that in certain relations a regnant consonance is generated by the efficient accent on a *single* component as indicated by the tones reporting I, V and IV; second, a regnant dissonance (see N.B.) is not generated unless at least *two* of its components occupy successive rhythm-periods. We will first take up the consonances I, V, IV. All the components of I possess this individual power to generate its regnancy, *do* by itself, *mi* when preceded by IV or V, *sol* when preceded by IV, as shown below at a). Two components of V have this individual power; they are *re* and *ti*; see below at b). Two components of IV have this individual power, namely, *la* and *fa*; see below at c).

In its diatonic relations *sol* cannot report itself as 1 of V except in conjunction with another component of V. The same is true of *do* as 5 of IV. This explains why in their *diatonic* relations *sol* individually cannot generate regnant V and *do* individually cannot generate regnant IV.

The regnant dissonances V, and V9 next claim our attention. Both of these regnant dissonances require a succession of at least *two* components to generate them, and in generating regnant V, *fa* must be one of the two, while in generating regnant V9 *la* must be one of the two. Examples of both are given below, regnant V, at a), regnant V9 at b).

The first staff shows a sequence of notes with accents (v) above them, corresponding to harmonic changes between V₇ and I. The second staff, labeled 'b)', shows a sequence of notes with accents, corresponding to harmonic changes between V9 and I. The third staff shows a sequence of notes with accents, corresponding to harmonic changes between V9 and I.

Alternating rhythmic periods are the elements of rhythmic form; a rhythmic form is therefore a *succession* of elements. Harmonic components are the elements of harmonic form; a harmonic form is therefore a *concurrence* of elements. Every such concurrence occupies a rhythm-period: thus when we relate one such concurrence to another we are moving from one rhythmic period to another, and this *concurrence* (harmony, form and relation in space) and *succession* (rhythm, form and relation in time) are indissolubly combined. It is therefore perfectly natural that regularly alternating rhythm-periods of cadence and repose should have caused corresponding concomitant alternations of regnant harmonies in cadence and repose, since both in rhythm and in harmony cadence is tend and repose is end of tend. One illustration will suffice.

A musical staff showing a harmonic progression: I - V - I - IV - I - V - I. The notes are accented, indicating the rhythmic periods of the progression.

Such examples of concurrent alternations of rhythmic and harmonic cadence and repose manifest the direct influence of rhythm upon the harmonic structure of melody, while on the other hand the direct influence of harmony upon the rhythmic structure of melody is manifested in the lengthening of the rhythmic periods of alternating cadence and repose from beats to measures. These reciprocal influences of the two elements, now of rhythm on harmony, now of harmony on rhythm, the two always inseparably combined yet acting and reacting each upon the other in obedience to the inherent shaping principle of equilibrium, these are the chief shaping forces in the evolution of the musical phrase and thence of the larger forms of music. I will pause here a moment to point out how harmony may contract and expand the rhythmic form. In contractions secondary efficient accents appear within the limits of one measure (see below at a)) while in expansions the regnant harmonies may extend indefinitely and cause the rhythmic forms to be either perfectly regular (see b)) or irregular (see c)).

a) $3 \ 1 \ 3 \ 5 \ 1 \ 5 \ 1 \ 3$ $3 \ 1 \ 3 \ 5 \ 1 \ 5 \ 1 \ 3$

I V I IV I V I IV

b) $3 \ 1 \ 3 \ 5 \ 1 \ 5 \ 1 \ 3 \ 5 \ 3 \ 5 , \ 3 \ 1 \ 3 \ 5$

I V I IV I V, I V

b)

etc. or

c)

etc. or

The next examples illustrate the prolongation of harmonic cadence in the progressions V—IV and IV—V at a), IV—V, at b).

a)

b)

At a) as we move from *ti* 3 to *la* 3 and *vice versa* the concomitant harmonies report progressions in parallel fifths and octaves which though unseen are there and are heard. Such parallels are unavoidable.

A general survey of the foregoing analysis of regnant harmony and the efficient accent enables us

to ask and answer a comprehensive question. Under what conditions does the change from one regnant harmony to another take place? This change takes place when a *bytone* of the momentary harmony falls on the efficient accent. The following examples present these bytone-changes on single diatonics, and a few chromatics are also introduced in anticipation of their subsequent explanation.

The top staff shows a sequence of notes with accents and Roman numerals below them: I, IV, I, V, I, II. The bottom staff shows a similar sequence with Roman numerals V, IV, V, I, etc. The notation uses a treble clef and a common time signature.

This change also takes place when certain single *bond-tones* fall on the efficient accent. The first of these bond-tone changes of regnant harmony is reported by the single diatonic *sol* as follows:—

The staff shows a sequence of notes with Roman numerals below them: V9, I, V9, I. The notes are labeled with their corresponding scale degrees: 3, 5, 9, 1, 5, 3, 5, 5, 5, 9, 1, 5.

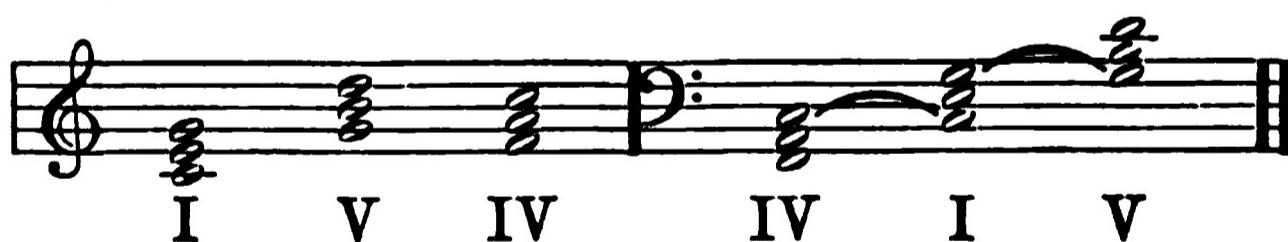
In this melody from Beethoven's E flat concerto the bond-tone *sol* instantaneously changes from 1 of V to 5 of I. In such bond-tone changes of regnant harmony two secondary causes coöperate with the

efficient accent, first the tendency to resolve dissonance, next the regular alternation of harmonic cadence and repose, both of which I have already explained.

The foregoing analyses demonstrate that original harmony in one voice reports the exact number of components in a harmonic thread; three components in I, V and IV, four in V₇, five in V₉. They demonstrate that whenever and wherever it is potential in a relation the efficient accent makes for a regnant consonance, that is, for stable equilibrium. They demonstrate that the form of regnant harmony generated by the efficient accent, be it consonance or dissonance, is always a question of the momentary relation and is always the equilibrium of the moment, consonance being stable, dissonance being unstable or relative equilibrium.

39. *Chords Derived from the Original Consonance and Dissonance in One Voice*

From the prototype consonance I are derived the diatonic-Major triads I, V, IV known as the three primary chords.



The common reports of original harmony in one voice for the first time demonstrate and prove the truth that these triads may be represented by single components as well as by any two or by all three. Every conceivable combination of two or three tones

lies in these harmonic threads and may represent each of these triads. Of the many possible representations of the triad I, I present the following:—

The triad V may be represented by the single components *re* 5 and *ti* 3, the triad IV by the single components *la* 3 and *fa* 1. Both triads V and IV may appear in any of the above two-tone and three-tone forms.

From the prototype dissonances in one voice, V₉ and V_{,7}, are derived the corresponding chords of the ninth and seventh, also the chord VII^o_{,7}. Besides these, the dissonance V₉ breaks up into three triads. All are given below in the order of their mention.

Like the harmonic report of a single tone so also that of a chord is determined by the relation in which it appears and varies as the relation varies. All the above chords in their diatonic-Major relations claim *solfège* as their common harmonic root. Hence the above distinctions and discrepancies between chord-roots and original harmonic roots. Any tone may be taken as a chord-root. Thus a chord-root may be an original harmonic root as in V9, V, and \overline{V} , or it may be a harmonic third as vii° , and vii° or a harmonic fifth as II. The important fact to be observed here is that certain chord-forms of harmony *are detached from their original harmonic roots*. To regard the roots of the chords vii° , vii° and II as *harmonic roots* and to symbolize them as I is to create the greatest possible confusion in the mind owing to the irreconcilable conflict and utter discord between a thing and its symbol, between what we really hear and feel and know to be true and what we are constrained arbitrarily to think and what we know to be false. Hence this truth: No given chord in a given relation is perfectly comprehended unless we subject it to the common reports of common harmonic feeling and perception. Hence the necessary distinction between harmonic analysis with true reports and chord-analysis with false reports. We shall meet all the above chords in transmuted relations when we take up the Minor mode. Here attention is called to the important chord vii° , which is composed of the four original cadence-tones and which I name the Major-cadence-seventh-chord. In resolution its two lower tones *rise*, its two upper tones *fall* as below

at a). Chords whose components simultaneously rise and fall have double cadences. Chords whose cadences rise only or fall only have single cadences. Below at b) and c) the double cadence of vii° , is separated into single cadences. At b) *sol* is added to the two lower tones of vii° , thus forming the triad V and becoming the bond-tone of the original rising chord-cadence V—I, the authentic ending. At c) *do* is added to the two upper tones of vii° , thus forming the triad IV and becoming the bond-tone of the original falling cadence IV—I, the plagal ending.

	9	5	5	1	5	5	3	5
	5	3	3	5	3	3	1	3
a)	3	1	b) 1	3	1	c) 1	5	1

vii° I V V—I IV IV—I

In this separation of the original cadence-tones in the triads V and IV, *re* and *ti* retain their original relations as 5 and 3 respectively while the relations of *la* and *fa* are changed, *la* from 9 to 3, *fa* from 7 to 1. *Harmonic* intervals are indicated by numbers specifying the exact relation of a tone to its *harmonic* root: such are the numbers over the above chords. *Chord*-intervals are computed from *chord*-roots. Since any tone, that is, any component of a *harmony* may be a *chord*-root it follows that *chord*-roots and *chord*-intervals are sometimes *harmonic* roots and *harmonic* intervals and sometimes not,

wherefore no chord can be understood except through *harmonic* analysis. Above at *a*) the chord-intervals of VII^o, are root, minor third, diminished fifth, minor seventh, while the harmonic intervals of the same tones are respectively major third, pure fifth, minor seventh, major ninth. These chord-intervals generate discord between feeling and thought while the harmonic numbers unite feeling and thought in complete concord: the former are arbitrary and false, the latter are self-asserted, unalterable and true. At *b*) and *c*) the chord-intervals and harmonic intervals agree, but this agreement becomes less and less frequent the further we penetrate into the domain of chords, and therefore the call for exact *harmonic* analysis will grow correspondingly more and more frequent.

Intervals are further to be distinguished under two heads: 1. Intervals of concurrence. 2. Intervals of succession. To the first belong the intervals formed by the concurring components of a tone's harmonic thread and of a chord. To the second belong all steps from one tone's harmonic thread to another and from one chord to another; in short, all steps in one voice and in combined voices. Here is an example in one voice:—

A musical staff in common time (C) with a treble clef. The staff shows a sequence of notes: a quarter note (3), a half note (5), a quarter note (1), a half note (5), a quarter note (3), a half note (5), a quarter note (5), a half note (1), a quarter note (3), a half note (7), a quarter note (3), and a half note (1). Below the staff, the Roman numerals I, IV, and V₇ are written under the corresponding groups of notes. The notes are connected by vertical stems.

In moving from one of these tones to another the steps are major second, major second, pure fourth, major second, minor third, and so on. Thus we

observe the above intervals in the ordinary sense of length of steps, to perceive and know which is to perceive and know very little since such interval-steps give us no intelligence whatever of what is most essential, namely, the inherent harmony of each of the two tones in such a step. The essential thing to perceive and know is that in moving from the first to the second tone we are stepping from *mi* the *third of one harmony* to *re* the *fifth of another harmony*, for this includes the perception of the whole step or major second from *mi* to *re* and the knowledge of the length of this step is but secondary and supplementary to that of the two harmonies. This is true of all steps in one voice, true likewise of the steps of each chord-voice as we move from chord to chord. Equally if not more important is the necessity to discriminate between the intervals formed by any two tones in a given chord and the harmonic report of each of the two tones. Two voices will suffice to illustrate this point as follows:—

The intervals of these combinations or chords are as follows: major third, minor third, minor third, major sixth, minor sixth, augmented fourth, minor sixth, pure fourth, minor third, major second, minor third. With these intervals compare the superscribed harmonic reports and note that the first chord is the

only one in which the interval-numbers and the harmonic report do not conflict. Numbers are used for so many and various purposes in music that we cannot wonder that students are so easily confused. Since the harmonic numbers alone accord with the common feeling and perception of relations they should bring some order out of this confusion. The term *minor* appears over and over again in the above description of intervals notwithstanding the fact that the entire example does not contain a single *minor* harmony, percept and concept. Why not like the Germans use the terms *major* and *minor* exclusively in connection with *modes* and *harmonies*? Why not, as they do, describe major intervals as *great (gross)*, minor intervals as *small (klein)*? How much simpler, clearer, more sensible and practical to describe the above intervals thus: great third, small third, small third, great sixth, small sixth, and so on. This German custom will henceforth be adopted in these pages.

We have seen that one-voice harmony is self-assertive, that in one voice the harmonies are always *complete*, that is, single tones give rise to harmonic threads of three, four and five components. Chords are selective combinations of tones and may represent a harmony *incompletely* as well as completely: thus a triad may be represented by a combination of two or all three of its components; a seventh-chord by two, three or all four of its components; a ninth-chord by two, three, four or all five of its components. Briefly, one-voice harmony is assertive and its harmonic forms are complete; chord-forms are selective and may be

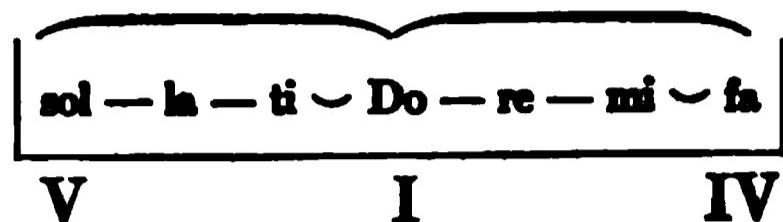
complete or incomplete. A *second* voice always implies a *first* voice to which a second voice is added and this second or added voice is always selective. The original guide in the selection of one or more added voices is the concomitant harmony or harmonic thread of each tone in the first voice, and this first voice is always the dominating voice* or melody to which all added voices are subordinate. In short, the dominating voice is the melody the concomitant harmonies of which in every concrete case are this or that series as generated by the specific relations of its tones. When Wagner states that his melodies and their harmonies arise in his mind simultaneously he calls our attention to a great truth, namely, the indissoluble unity of melody and harmony. Had Wagner developed this idea theoretically his psychology would doubtless have led him to discover original self-assertive harmony in one voice. The influence of the dominating voice not alone on the selection of harmony, but also upon conception and expression, will be more fully dealt with in the chapters on polyphony and chords. The three one-voice harmonies I, V, and V9 have given us the complete triad, complete seventh-chord and complete ninth-chord. These three are the prototypes of all like chords. From common feeling of harmony in one voice we have derived the principle of chord-building which is to superadd a third, fifth, seventh and ninth to a fundamental tone which is the chord-root. We have seen that I, V and IV are the only three-tone diatonic harmonies which assert themselves in one voice in Major. But in chord-building, triads, seventh-chords

and ninth-chords may be and are produced on each of the seven diatonics and are incorporated in the Major mode. All these chords also appear in the Minor mode in completely changed relations and with completely transmuted harmonic reports of their components directly caused by the changed relations. In short, a given chord is one thing in Major and quite another thing in Minor, as we shall see. Meanwhile we here note that chords like one-voice harmonies fall into two divisions: consonances and dissonances. Each of these two divisions of chords subdivides into two varieties, namely, *simple* and *compound* chords. A simple chord is built of the components of *one* harmony: such are all the chords thus far derived and presented on a previous page. A compound chord is built of the components of *two* or more harmonies: this variety of chord will be explained in the proper place. In chorded music regnant harmony and byharmony become regnant chord and bychord. The subject of chords is resumed in the next chapter.

40. *The Tone-Region. Its Diatonic Scales*

Each of music's seven octaves repeats the same series or scale of tones, and forms the nucleus of a tone-region. The tones of all regions are connected by their harmonic threads, and the relative pitch of each tone is due to harmonic relation. The seven diatonics constitute the first group of tones that was discovered, expressed and exploited, and the causes and order of their genesis have been explained. The tone-region shows the natural juxtaposition of tones.

Regnant I being the first harmony, *do* being the root of this harmony and the original meloharmonic point of repose which we call the Tonic, it follows that *do* is the original centre of the tone-region, as follows:—

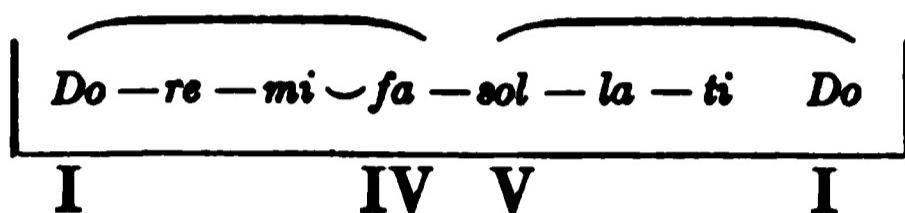


Here the seven diatonics form a scale of two conjunct tetrachords. The Tonic *do* is the common tone and common centre of the two. A tetrachord is a scale of four tones. The above dashes (—) and curves (曲线) indicate respectively whole steps and half steps, and show that the two above tetrachords have the same form, namely, — — 曲. This scale of seven tones and conjunct tetrachords I have named the septonate.* The septonate is the nucleus of the tone-region. What evidence is there that *do* the Tonic is the original centre of the tone-region? The incontrovertible evidence is adduced from harmony briefly as follows:—

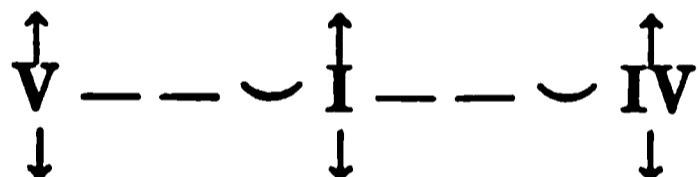
The cadence of V rises or resolves *upward* into I; the cadence of IV resolves *downward* into I: *ergo*, I lies between V and IV. This septonal nucleus of the tone-region besides being the index of meloharmonic resolution is also the index of progression. For example, from V to IV progress upward, from IV to V progress downward. What is true of these harmonies is true of the corresponding chords. From the intuitive feeling of these one-voice self-assertive resolutions and progressions the rules for treating the corresponding chords in corresponding relations and

for treating all other chords in similar relations in the same way have been derived by induction.

The diatonics form a scale of eight tones in which the same two tetrachords are disjunct. This scale proceeds from the Tonic-centre of one tone-region to the Tonic-centre of a contiguous region; in it the two Tonics form lower and upper terminals. This our familiar Major scale is as follows:—



A consonant thread of harmony extends throughout the range of pitch and connects all its components in all regions. Of these threads I is the *genus* and original, V and IV are relative. In the following illustration the arrows indicate the whole range of pitch.



The thread of the dissonant *genus* V9 extends from one region into the next, and in each octave one such thread intersects another thus:—

1 3

1 3 5 , 9

7

1 3

5 , 9 etc.

7 9

1 3 5 , 9

At each intersection four components of V9 form the tetrachord of three consecutive whole steps known as the tritonus, as follows:—

$$\begin{matrix} 7 & 1 & 9 & 3 \\ fa & - sol & - la & - ti \end{matrix}$$

A few of the dissonant chords formed by combining these tones are next given in close and open positions.

9
3 3
9 7
1 1
7 9

1 7 9 1 9 3 9 9
, 1 1 9 1 9 3 1

V7 V9

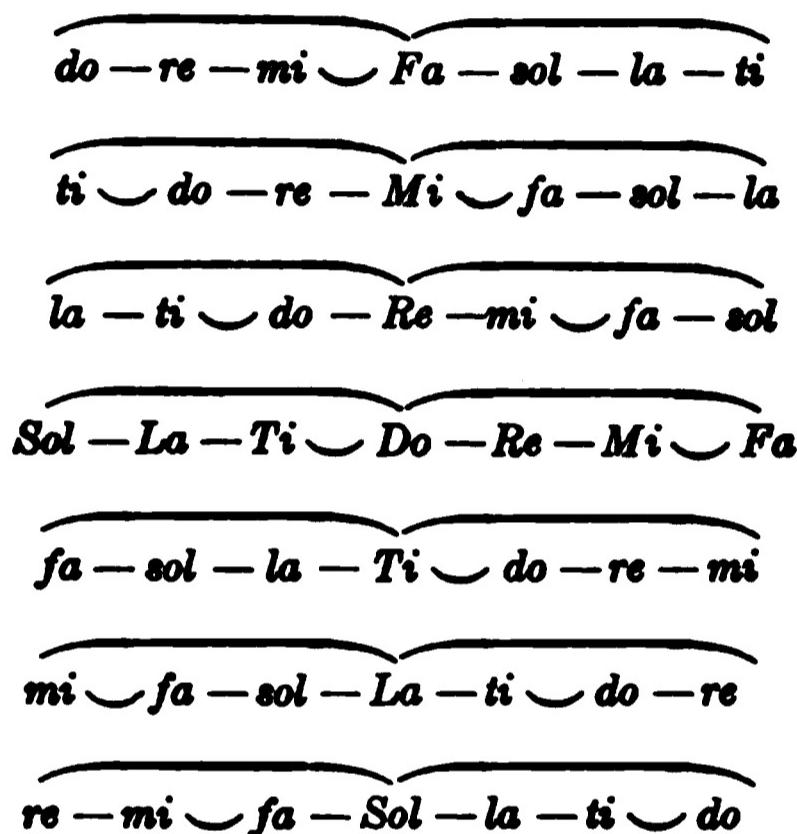
Here observe in passing that the tritonus is the only tetrachord whose four tones are components of *one* harmony and together form a *simple* chord of the dissonant type.

A septonate is named by its central tone: thus the above septonate is the Tonic-septonate. A diatonic scale of eight tones is named by its terminal: the above octonal scale is likewise a Tonic-scale. Each of the seven diatonics may appear as a septonal centre of two conjunct tetrachords and the octonal terminal of two disjunct tetrachords, and each such scale like that of the Tonic is named by its septonal centre and octonal terminal. Thus *sol* the Dominant, *fa* the Subdominant, *mi* the Mediant, *la* the Sub-mediant, *re* the Supertonic, *ti* the Subtonic, each of these may be the septonal centre and the octonal terminal and, as these syllables and names imply, all

these scales are related to the original scales of the Tonic. In these scales there are four forms of tetrachords as the subjoined groups of symbols of whole and half steps show.



I here present the septonal conjunct forms of these scales.



The above capitalized syllables of the central Tonic-septonate and those marking the centre of each individual septonate form a Greek cross which appropriately suggests the Greek modes, which I next present in their octonal form of disjunct tetrachords.

The image shows two staves of music notation. The top staff begins with a treble clef and consists of two measures. The first measure starts with a note labeled "La" and ends with a vertical bar line. The second measure starts with a note labeled "Sol". The bottom staff also begins with a treble clef and consists of two measures. The first measure starts with a note labeled "Fa" and ends with a vertical bar line. The second measure starts with a note labeled "Mi". Both staves feature eighth-note patterns connected by horizontal beams.



In three of these septonal and corresponding octonal scales the two tetrachords in each have the same form: in both Tonic-scales both tetrachords have this form, — — — : in both Supertonic-scales they have this form, — — — : in both Mediant-scales they have this form, — — — . In each of the other septonal and octonal scales the forms of the two tetrachords differ, as the examples show. The appearance of these tetrachords in all music is most common. For illustrations the reader is referred to Bach's first "Invention" in two voices and the principal theme of Wagner's "Meistersinger." All the above tetrachords will be found in the following quotation from Beethoven's E flat Concerto:—

The image is a musical score extract. It features two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in E-flat major (indicated by a key signature of one flat). The music consists of several measures, with the top staff primarily showing eighth-note patterns and the bottom staff showing quarter-note patterns. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8. The score ends with the instruction "etc."

In his book on "The Music of Antiquity" Gevaert has extricated the Greek modes, their identity and

names and their true connection with the church-modes from a state of greatest confusion. My chief purpose in bringing forward these ancient modes at this juncture is to point out the fact that they all lie in and form part and parcel of our modern tone-system. Thus far the attempts to harmonize the few extant specimens of Greek melodies in accordance with the arbitrary rules of chord-harmony appear not to have been successful or satisfactory. The same may be said of the harmonizations of Gregorian and Ambrosian melodies. Indeed, the consensus of opinion seems to be that the addition of chords distorts and destroys the inherent character, power and simple beauty of such melodies, and that they should therefore be left unharmonized. This disapproval of adding chords to such music, which originated in one voice, gains significance when we consider on the one hand that this disapproval springs directly from the common harmonic sense and is therefore a common report of common music-feeling while on the other hand it is natural that no two investigators should agree on any one series of chords for a given melody. And why? Simply because chord-harmony is purely selective and always the expression of personal judgment and taste. But original harmony in one voice and its common reports place the subject of the music of antiquity and its harmonization on a new basis and in a new light. The Greeks had no multi-voice harmony, but they had one-voice harmony although they did not know it; they had no idea of harmony in our sense of chords, but they had the harmonic sense and applied

the term *harmonies* to the tones composing their modes. Their possession of the common harmonic sense is proved by the fact that on one hand they perceived that certain tones tended to others (sense of dissonance), and on the other hand that a certain tone was final, the tone to stop on (sense of consonance). When Aristoxenus describes the sudden transition from the pitch of one tone to that of another as “the topical motion from the repose of one tone to that of another” he is unconsciously expressing his intuitive sense of one-voice harmony. His definition of rhythm would indeed be a credit to twentieth-century text-books and encyclopaedias.* If not his intuitive harmonic sense, what was it that caused Aristides, pupil of Aristotle, to make these queries, “Why is it that when I change the *mese* (middle tone) all the other tones are wrong; why when I change one of the other tones, that *one* alone is wrong?” Such evidence that the Greeks possessed the harmonic sense might be multiplied indefinitely. Books which shall embody the common reports of original harmony on Greek, ecclesiastical, in short, on all one-voice music, remain to be written, a life-work not for one, but for many. In another place analyses of several Greek melodies and Gregorian chants will be presented. Certain types of music are spoken of by historians and theorists as music without harmony and music without rhythm. As I have said and shall reiterate over and over again, melody without harmony and melody without rhythm never existed. The concomitant harmony of melody being self-assertive and its reports being common it follows

that every melody ancient or modern is the messenger of common harmonic reports. The rhythm of ancient melodies may be traced in all cases where the melody is accompanied by a text, for the alternating syllabic accents of the text discover the heavy recurring accents which are at once the measure-accents and the efficient accents of regnant harmony. In harmonizing the melodies of antiquity the selection of chords should be made to conform with the concomitant harmonies which each such melody itself asserts. Harmonizations so selected would emphasize and enhance rather than distort and destroy the true nature, beauty and effect of such melodies, would strengthen rather than weaken them, and would circumvent the personal equation. Original harmony in one voice therefore not only empowers us to perceive the concomitant harmonies of a Greek melody and Gregorian chant, but empowers us to feel a Greek melody as the Greeks felt it, to feel a Gregorian chant as Gregory himself felt it.

41. *Musical Moments. Power and Originality of Music*

While thinking, expressing or listening to music as we proceed rhythmically from tone to tone, from moment to moment, the inner consciousness unites with, our whole being is merged in the flight of time itself; self-consciousness is annihilated, the spirit is liberated, our self-surrender is complete. During these musical moments we are dominated and swept onward by music's elemental forces and shaping principle; we are ever in the present, *now—here*,

now—here. *Now* denotes time (rhythm), *here* denotes space (harmony): *now—here* connotes composite form and relation in time and space, the united harmonies of rhythm and tone, the musical moment. This complete obliteration from consciousness of all other ideas and mental processes, this entralling concentration of the attending inner consciousness upon the musical moment, the *ever present*, is the secret of music's great, perhaps greatest, power. Whatever else this power may be, at bottom it is elemental, it inheres in the elements and principles of music, a field of investigation far from being exhausted, the only field free from speculation and open to scientific accuracy of observation. The true and the beautiful are rooted in, spring from and are shaped by these elements and principles, their power is primarily due to this elemental power, they are vague and mysterious in themselves yet nothing could be more real and potent. At least we know that our knowledge of the æsthetic power of music must ever remain limited to what we can learn from its elemental power. Alike spell-bound, liberated and uplifted by this great power of the musical moment are the producing composer, the reproducing artist and the contemplating listener. The psychology of the producing composer is eloquently set forth by Wagner in his essay on Beethoven. The musical moment of the artist and listener will be considered presently.

In the universe of one rhythm struggling for and maintaining one equilibrium or harmony each motion and moment are parts of a correlated and equili-

brating whole. Each moment in the short space of a single human life is a rhythmic moment accentuating the individual struggle for physical, mental, social and spiritual equilibrium or harmony. When we consider that music is the direct language of equilibrium or harmony, and that it directly presents the universal message of all the arts, we can no longer regard its universal power as a mystery not to be penetrated and wholly insoluble. What choice or will has man to resist universal energy, rhythm and equilibrium, universal form and principle of form, all of which underlie, are blended and idealized in music? I have pronounced music to be the only universal and only purely spiritual language, but it is more; it is the language of liberty and freedom, it is a complete whole to which nothing can be added, from which nothing can be taken away. Can you add anything to or take anything from a tone, is not a tone complete in itself? Music's elemental power to absorb the whole attention and to annul all the ordinary conscious activities of thought and volition is due more to tone than to rhythm. Musical rhythm *per se* does not possess this power. Why? Because we are so pervaded with this law of motion that we spontaneously take up an initial rhythm, remember it, repeat it, and therefore anticipate it without conscious effort of attention, in a word, without knowing it. With tap of hand or foot we often unconsciously take up any pronounced rhythm in our environment and sharply mark the recurring accents to which we sometimes hum an improvised air. So fixed is the innate rhythmic habit of pre-

serving the equilibrium from moment to moment, so keen the sense of keeping time or balance that our anticipation of the recurring periods of music is perfectly definite; because we feel what is coming we do not stop to think about it. This is why rhythm *per se* has not the power of concentrating the whole attention and does not necessarily even attract the attention. However, all this is changed when tone, the living and original voice of music, unites with rhythm; it is then that the elemental power asserts itself and holds the attention. Each tone in a musical series commands the entire attention; not one progression or resolution if unperceived that does not break the thread of connection, that does not mar our sense of the whole.. Let the music be familiar or unfamiliar, in either case absolute attention upon each tone is a necessity; the momentary relation of each tone must be felt by the artist else he cannot express it, by the listener else he loses the connection. In unfamiliar music it is obvious that the listener cannot anticipate progressions or even resolutions, but even in familiar music where he does anticipate them, and where he anticipates whole phrases, sentences and paragraphs, nevertheless, he is compelled to rivet his attention upon each tone - moment, now—here, now—here. This rapt attention upon the musical moment is not the result of any conscious or voluntary effort, it is the direct effect of music's elemental power, the power of tone-rhythm. The artist expresses the musical moment as he feels it then and there. He has grouped the series of moments in a composition into motives, phrases, sentences, paragraphs; he has correlated and

unified all these parts into a great whole: yet when he produces his work his consciousness is concentrated upon each tone-moment, now—here, now—here. It is precisely because the artist has conceived the whole in all its parts, precisely because he knows and anticipates each motive, phrase, sentence and paragraph, that he is able to concentrate his attention upon each moment, that he can express then and there what he feels then and there. Certainly the artist cannot express *now* when he is thinking of *by and by*. Observe your pupil who while playing on page 1 is disturbed by the consciousness of an approaching difficulty on page 2. It is plain that the thought of *by and by* is effectually musicidal to the momentary expression of *now*. In each tone of a melody there is a balance of the united harmonies of time (rhythm) and space (tone) to be perceived, which if unperceived then and there are lost forever. Common music-feeling in which this union of harmonies originated, whence it emanates, to which it alone appeals and is directed, is therefore at once the originator, the transmitter and receiver of the rhythmo-harmonic voice of music, melody. The psychology of music's elemental power presents another chapter, the subject of which is the operation of the law of gravitation in the domain of feeling and thought. Light rhythm-periods tend and resolve into heavy rhythm-periods, which are rhythmic centres of gravity; dissonances tend and resolve into consonances, which are harmonic centres of gravity: in both, this tendency to resolve is attraction into equilibrium. Having thus roughly explained music's elemental

power as concentrated in the musical moment we will next briefly consider music's originality and unique position as an art.

Tone has just been described as a complete whole to which nothing can be added, from which nothing can be taken away. Tone is unique, therefore original; there is nothing like it or comparable to it in the entire realm of expression in which it has but one rival, speech. But the spoken word describes, defines, voices something not itself and is a means to an end, while tone directly voices itself, only itself, and is at once both means and end. Again, the spoken word has a specific meaning, a meaning put into it, while tone has a universal meaning, a meaning not put in but inherent, which is harmony. Tone is directly presentative; tone-language *presents* itself and nothing else; it does not and cannot *represent* or misrepresent, nor can it be represented in artificial substances or forms. Music is idea in tones, no more, no less. Tone-rhythm embodies and presents the music-idea, nothing else. When we contemplate music we contemplate the reality, the thing itself, music. A statue or portrait of a man is a statue or a portrait, but not the reality, the thing itself, a man. Tone-rhythm is substance and form in one. Substance and form of what? Of the music-idea, which is melody, the composite of rhythm and harmony. Unlike the substances which the other arts change from their original form into something else, into a building, a statue, a painting, the substance of music permanently preserves its original form, is immutable, cannot be shaped into anything

but music. The subject of music or the music-idea is always melody, the substance and form of music is always tone-rhythm, therefore in music the subject and the substance are not only always united, but neither exists independently of the other, the two cannot be sundered. Great and greatest music requires no fuller titles than Melody in A, Sonata in B, Symphony in C. This perfect union and inseparability of subject, substance and form in the music-idea or melody which directly presents itself and which cannot present something not itself, at once points out the originality of music, its unique position as an art and distinguishes music from the other arts. I have just defined music as idea in tone. More widespread than one might suppose is the narrow view which limits the idea to that which can be expressed in words. Were this true the inner psychical world of ideas would be deprived of much besides music. An idea is that which conveys complete sense to the mind no matter what its peculiar form or vehicle may be, no matter what sense or combination of senses it appeals to. The mind's wealth of ideas is limited only by the number of forms or vehicles in which to embody and express ideas, and no one form of idea has a perfect equivalent in any other form. There is no equivalent in words for an idea in tones and *vice versa*. A beautiful melody is a perfect idea in tones just as a beautiful poem is a perfect idea in words. Each is perfect of its kind, the one no more so than the other, perfection being absolute and not relative. We may compare the psychology of the two ideas and their relative power, not their truth and beauty, for

the true and the beautiful are ever perfect. How vain, hopeless, even absurd is the seeking of equivalent ideas in words for ideas in tones.

The language of tones alone completely voices and harmonizes the composite inner experience; it is the inner world of harmony governed by the same laws as the outer world which it mirrors, it is therefore a whole; universal harmony is its essential message, universal harmonization of mankind is its essential purpose and function. The composite inner experience with its infinitesimal number of elements is summed up in the momentary mood (*Stimmung*), and the most we can say of the ever changing mood is that it is now brighter, now darker, or now lighter, now heavier; that it varies in the individual and is not the same in any two individuals. Music attunes the momentary mood of one, of all; here lies its power, the power of the musical moment. All the other arts share in the universal message and purpose, but no one or combination of them so pervade the inner life, exert so great a power or occupy so unique a position in the art-hierarchy as does music. In the drama we note that the other arts merge into, aid and strengthen each other in accomplishing the essential purpose of the drama which first of all is pure illusion. But music being a whole and complete in itself does not and cannot merge with, be aided and strengthened by the other arts. The drama is illusion, music is reality; the drama represents, music presents. Drama and music are therefore antitheses, each is most potent by itself, each antagonizes and disturbs the other when the two are associated, as in the music-drama. For

these reasons in the main the music-drama is a work of hybrid not of pure art. Whenever and wherever music presents itself it attracts and dominates the attention. In all its associations with other arts music refuses to play a second part and never does. The composers of songs, cantatas and operas are great and greatest only when and where their music is great and greatest. Music-contemplation is disturbed in the opera by the presence of scene and action, in the cantata by the implied scene and action which the imagination must supply. Words expressive of pure sentiment alone blend harmoniously with music, and when distinctly rendered do not disturb music-contemplation, wherefore as a work of art the song is purer than either cantata or opera. Such hybrid art-creations, while they are justifiable, exert immense power and may even be called great, nevertheless as works of art they are not pure. As a matter of course absolute music is the most pure and potent music. Pure enjoyment in music-contemplation is grounded and dependent on anticipation, that is, on familiarity with a composition. The greater this familiarity the greater our enjoyment, the keener our anticipation of each musical moment; it is then that we yield ourselves completely to the power of the musical moment. The unfamiliar conduces to another species of enjoyment during which the mind maintains the attitude of interrogation as what next? but this is not the true mental attitude of complete receptivity and pure enjoyment. Every public performance demonstrates that the familiar is most enjoyed, wherefore two thirds of a programme should be made up of familiar com-

positions. Great music and the great scenes of nature affect us similarly. Both stir us to the core and pervade us with the sense of infinity. In the contemplation of either we enjoy, absorb and are benefited, each according to individual capacity and receptivity, just so much, no more, no less.

Owing to its peculiar elemental power, its completeness in and by itself, the universality of its message and function, the indissoluble unity of its subject, substance and form in melody, it is futile to compare music with the other arts. Architecture is often chosen for this purpose of comparison because like music it is a presentative art, and certain analogies are traced in its static rhythms and harmonies and the mobile rhythms and harmonies of music. "Architecture is frozen music," is a frequent quotation. If there must be comparisons let them be sought in the myriad recorded and mobile rhythms and harmonies of nature and not in the other arts, whose subjects are too specific and definite and fix the attention upon the same single idea or group of ideas, thus directing thought and feeling into the same definite channels. There is however a broad common ground which music shares with all the arts. Each art, music included, has its peculiar form or vehicle of expression in which each in its own way embodies human thought and feeling. All art is self-expression, and every artwork springs from the imagination. But the building, statue, painting which we behold are finished performances; each stands before us in its entirety; each has been produced once for all time; each time we look at it we behold the same performance; each such

work may be contemplated at leisure; we may observe its points in any order we please and may discuss them with a companion without disturbing the moments of contemplation. None of these particulars apply to music. The composer's original and finished creation is a book of symbols comparable with the plans and specifications of the architect. True the musician may read the book and hear the music in the way that Carlyle preferred to see plays, "in the theatre under my hat." But the music-work to be contemplated by the listener must be performed, not reproduced, but actually and audibly produced; each and every hearing involves a fresh and independent production. No artist, no conductor can exactly duplicate a previous production; each is new, individual. A music-work is produced then and there and contemplated then and there on the spot; now it begins, now it is ended and ended forever, it has passed into eternity along with the moments during which it held artist and listener united by its magical spell, a mere evanescing memory to look back upon and talk about. Not only are the moments of production and contemplation concurrent, not only do they begin and end together, but they concentrate the attention of both artist and listener upon one and the same idea; their duration is prescribed and limited; there is no looking backward until the final harmony has ceased to vibrate. Artist, it is difficult to determine which is the greatest, your responsibility, your power, or your privilege. Your responsibility is great, standing as you do between the masters whose creations it is your power and privilege to recreate and your

fellow man to whom you interpret these creations. Your responsibility to the master-genius is twofold: first of all, because the message of music is universal; next, because the universal message embodied in great music is the quintessence of an integral portion of its creator's inner life, of his experience of universal experience, for which he demands a corresponding integral portion of your inner life and experience,—life for life, heart-beat for heart-beat, a whole for a whole, and all this for each and every performance. Your responsibility is not lessened in that your performance is not handed down to posterity like a building, statue and painting for deliberate contemplation and for critical essay and assay. Yours is but a moment, a unique moment in infinite time; yours is a unique power and privilege exerted at the musical moment when your heart-beat is merged with the heart-beat of hundreds, even thousands of your fellow men in one harmonious rhythm, "im Ganzen, Guten, Schoenen." Worthy are those who do not shirk the responsibility, who do not abuse the power and the privilege.

42. *Subrhythm and Rhythm-Expansion. Music's Classic Form*

The term *period* here used only in connection with rhythm applies to rhythm-waves of every form and length. There are beat-periods, subbeat-periods, measure-periods, periods of two and four measures, of three and six, of eight and twelve measures, and so on. A beat-period may be divided and subdivided into shorter and shorter waves or periods; a measure-

period may be expanded into longer and longer waves or periods and the form of a wave or period may be regular or irregular while every form is reducible into the elementary rhythm-numbers 2 and 3. Equilibrium, the shaping principle, requires a wave of one length to be followed and balanced by another wave of the same length. A long period or great wave is a balanced composite of successively shorter and shorter balanced periods or waves whose relative lengths and intensities are equal divisions and subdivisions of the whole, the balance of each being relative to that of all the others in the balanced whole in accordance with the inherent principle of form. Among all these waves or periods there is one which is at once the characteristic and fundamental rhythm inherent in and reported by every phrase of melody. This foundation-period, the predominating and characteristic pulse of music-thought and feeling I name the *subrhythm*. The symbol of the subrhythm is the measure. When two-pulse the subrhythm is written in dual measure; when three-pulse, in triple measure. The subrhythm is the thing itself, the basic rhythm-idea, while the measure is only its symbol. Since the names of things and those of their symbols are not interchangeable, and since we possess no term for what is here designated as subrhythm, I do not hesitate to add this term to our overstocked nomenclature. Periods shorter than the subrhythm play upon the subrhythm, they present the play of rhythm upon rhythm. Periods longer than the subrhythm are expansions of the subrhythm first into phrases, next into groups of phrases, next into groups of groups of

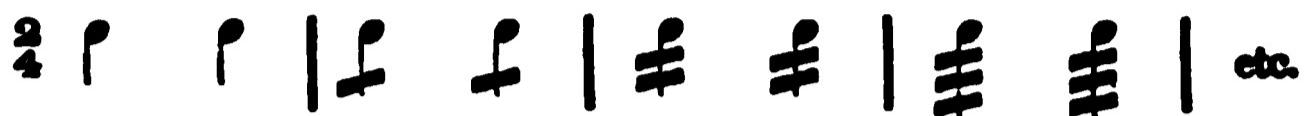
phrases. In the following illustration the forms of all the periods are dual.



In their relative order from shorter to longer the above wave-lines indicate respectively beat-periods, measure-periods (subrhythm), two-measure periods, four-measure periods, lastly the whole or eight-measure period. Just as each shorter period is balanced by another of the same length, just so the larger eight-measure period requires another eight-measure period in order to effect a balance. Thus the repetition of the eight-measure period produces a still greater wave or period of sixteen measures. The possibilities of rhythmic expansion are alone limited by the perceptive and conceptive faculties. Although our example presents the simplest form of rhythm it suffices to illustrate the subrhythm and its expansion. On the line of least resistance the repetition of an initial subrhythm is spontaneous; however, it is an error to speak of repetition as a principle of form, since it but superficially describes the operation of the actual principle, equilibrium. The regular alternations and repetitions of periods long and short are plainly due to the cardinal shaping principle, equilibrium, which is the *vera causa* of balanced motion and rhythmic unity.

Appearing in the above example are the numbers

2, 4, 8 and 16, namely, groups of two beats, and of 2, 4, 8 and 16 measures. All these numbers reappear in the potential divisions and subdivisions of one or both of the subrhythmic periods or beats as follows:—

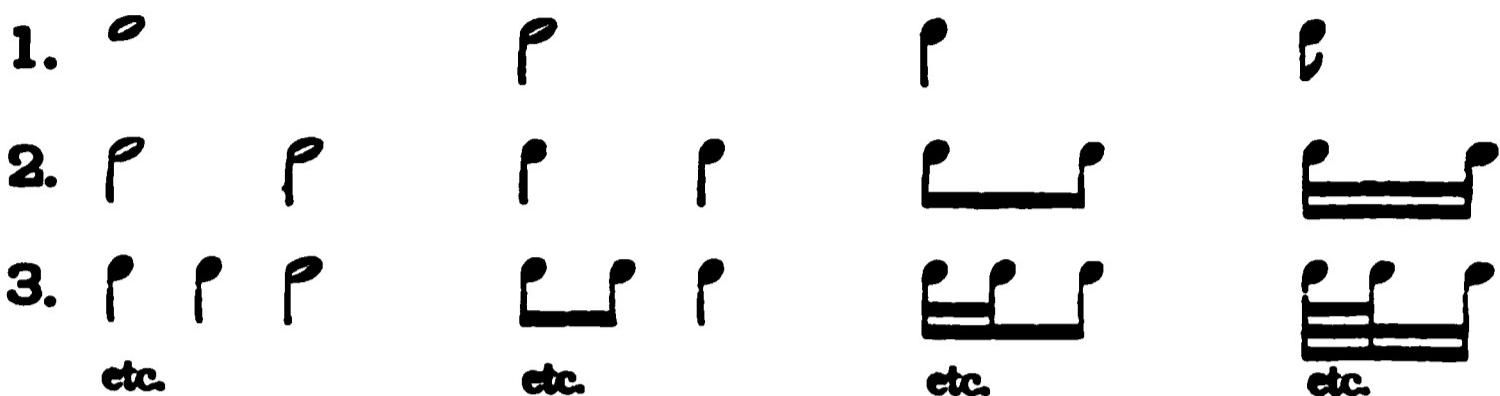


Thus we observe on one hand the expansion, on the other the division and subdivision of the subrhythm, the latter being illustrative of what I have just called the play of rhythm upon the subrhythm. This play of rhythmic thought upon the subrhythmic periods is further illustrated by the following list of rhythms potential in a single period of the subrhythm.

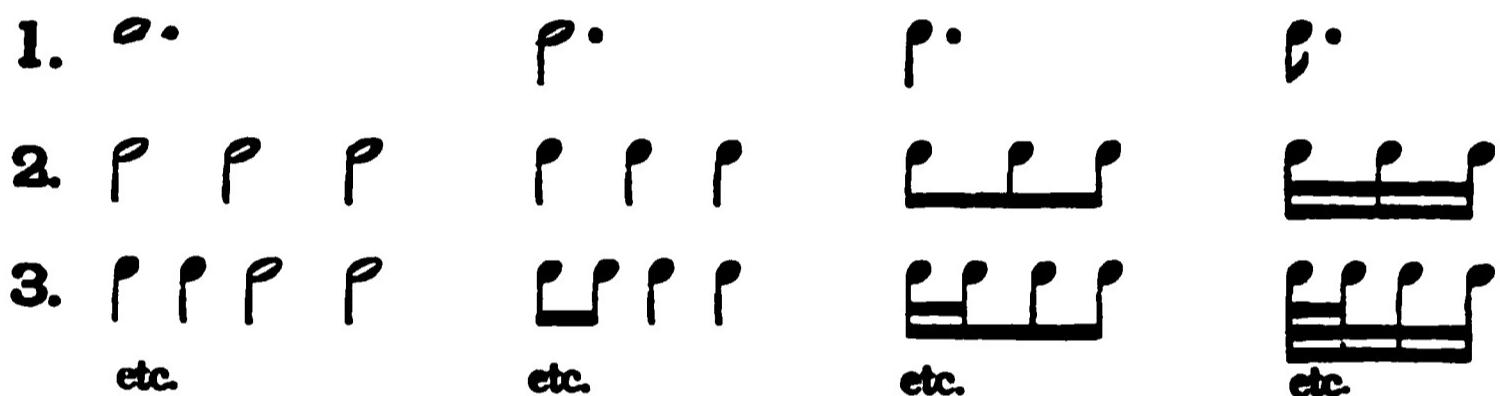
1. ♪
2. or or
3. or or or
4. or or
5. or or
6. or or or or
7. or or
8. or or or

Students after working out this list resulting from the division of a quarter-note will find it profitable to work out other lists headed by notes of other denominations, as σ , ρ , β . Each of the four result-

ing lists will present the same series of rhythms and each individual rhythm will appear in another set of symbols thus:—



This work may be supplemented by four other lists in which the unit is divided into three parts as follows:—



Such rhythmic work will cultivate alertness of observation and is stimulating to the imagination. How to pursue and apply such work will readily suggest itself to teacher and student.

In its diversity of rhythmic forms, its play of rhythm upon rhythm, its inexhaustible combinations, mixtures and groupings of the most diverse rhythms, music has only one rival, nature. Although from the view-point of evolution mensural music is but a thing of yesterday, although our historians speak of much of the ante-metrical music as music without rhythm, nevertheless when we consider that all motion is rhythm, and that all form is rhythmic form shaped by equilibrium, it follows that rhythm-

less music is inconceivable and never existed. That it never did exist, and that tone and rhythm have never been separated in music, has been demonstrated and proved in precedent chapters of this book by the truth that the original form and relation of tone, namely, consonance and dissonance in *one voice*, had their genesis in the stable and unstable equilibrating periods of rhythm. This indissoluble union of rhythm and tone took place not by any voluntary effort of man, but under the impulse of inherent laws. The high degree of rhythmic complexity attained in primitive music is a familiar fact of history. The rhythm of primitive chants and songs unaccompanied by instruments was emphasized by words or gestures or both together, and when accompanied by instruments the rhythmic emphasis was further intensified by drum, pipe and string. In all this musical exercise, the results of which must have been very crude in its early stages, common feeling of rhythmic sound was its common guide, while pleasure in and love of rhythmic sound were its common stimuli. Moreover, this exercise in its early stages was marked by an instinctive and unconscious obedience to inherent and unwritten laws, not so difficult to be sure as conscious obedience to written laws. The effect of this pleasure-gratifying and unconscious law-abiding exercise of the music-sense was the slow dawning and developing of that keen and accurate perception which is the source of all our knowledge of music, the evolution of perception being the road upon which all knowledge has been gained. This pleasure-gratifying and law-abiding

exercise in rhythmic sound on the road to true perception is traceable throughout music's development. The story of the development of pure instrumental music is not long in telling. The primitive woodsman beat upon a hollow tree-trunk and the sound pleased him; the primitive shepherd blew into a reed and the sound pleased him; the primitive warrior twanged his bowstring and the sound pleased him. Because the sound pleased woodsman, shepherd and warrior they kept on beating, blowing and twanging, man has kept on beating, blowing and twanging ever since, does so to-day, and promises to do so in the future. In the hollow tree-trunk the primeval woodsman discovered the principle of the drum, in the reed the shepherd that of the wind-instrument, in the bowstring the warrior that of the stringed instrument. All sorts of drums, pipes and stringed instruments in all sorts of shapes were fashioned out of all sorts of materials favoring the principle of each class. Steadily advancing perception, selection, craft and art gradually employed and combined the best materials, discovered and produced new materials, modified and improved shapes, added new principles such as stroke of bow and blow of hammer on string, improved and perfected many old instruments, discarded many others and invented new ones. And all this was accomplished under the impulse of steadily evolving music-feeling and music-art in fulfilment of inherent laws and principles. Result: the modern orchestra with its choirs of perfected instruments, the great organ, the pianoforte and their respective literatures.

The basic group-numbers of rhythms being 2 and 3,

it follows that the forms of music-rhythms are as diverse as are the regular and irregular combinations of these elementary group-numbers, first in the subrhythm, next in the potential subdivisions and expansions of all the potential subrhythms, which is to say that the diversity of music-rhythms is limitless. The classification of music-rhythms is roughly outlined under the four following heads:—

- I. Simple groups of 2. · Simple groups of 3.
- II. Compound groups of 2. Compound groups of 3.
- III. Mixed groups of 2 and 3, as 5, 7, 10, 11, etc.
- IV. Simultaneous groups of 2 and 3, and of their compounds and mixtures.

The forms of I and II are regular; those of III and IV irregular. It is possible, though rare, that the subrhythmic periods and all the shorter and longer periods resulting from the division and expansion of the subrhythm may be regular throughout. But what should be emphasized here is the fact that while a subrhythm may be regular its shorter and longer periods may present many irregular forms, and conversely, while the subrhythm may be irregular its shorter and longer periods may present many regular forms. This great variety of potential subrhythmic forms, the limitless possibilities of their division and expansion, the commingling and concurrence of regular and irregular forms, the infinite possibilities in multi-voice music of the interplay of rhythms, not only of one rhythm on another but of rhythms upon rhythms, all this plainly intimates the inexhaustible wealth of music-rhythm.

The subrhythm, the written form of which is the measure, is named by the number and length of its periods, therefore by its measure or metre. The subrhythmic period is a beat of the measure. The measure of subrhythms may be simple dual or triple, compound dual or triple, mixed dual or mixed triple, that is to say, the measure may contain 2 or 3 or 4 or 5 or 6 or 7 beats. The measure of five beats is mixed dual because 5 is divisible into two parts, namely, 2 + 3 or 3 + 2. The measure of 7 beats is mixed triple because 7 is divisible into three parts, namely, 3 + 2 + 2, 2 + 3 + 2, or 2 + 2 + 3. The length of a subrhythmic period is named by that of the beat of a measure and may be a J or J or J or J ; it may also be a $\text{J}.$, $\text{J}.$, $\text{J}.$ or $\text{J}.$. Hence the various indices of the measure of subrhythms as $\frac{2}{2}$, $\frac{3}{2}$, $\frac{2}{4}$, $\frac{3}{4}$, and so on. The above dotted notes are suggested as measure units and may be marked in the measure-index by a corresponding dot after the number indicating the unit as $\frac{2}{2}$ instead of $\frac{4}{4}$, $\frac{2}{4}$ instead of $\frac{8}{8}$, $\frac{3}{2}$ instead of $\frac{9}{4}$, $\frac{3}{4}$ instead of $\frac{9}{8}$, $\frac{4}{4}$ instead of $\frac{12}{8}$, etc. All this but suggests the possibilities of diverse subrhythmic forms, while those of the subdivisions and expansions of those subrhythms must needs be left to the suggestion and imagination of readers and composers.

Music has another resource for variety of rhythms in another mode of division peculiar to itself. I allude to the division of a unit into three parts or triplets as

o into $\overbrace{\text{P P P}}^{\text{s}}$, P into $\overbrace{\text{P P P}}^{\text{s}}$, P into $\overbrace{\text{P P P}}^{\text{s}}$, and so

on. There are yet other resources arising in the play of the imagination upon the subrhythm; for example, the play of a 3 on a subrhythmic 2, of a 5 and 6 on a subrhythmic 4, and so on, not to mention the possibilities of new forms arising by subdivision and expansion of these play-rhythms.

a) $\frac{2}{4}$ | | | | etc.

b) $\frac{4}{4}$ | | | etc.

Also the play of 2, 4 and 5 on a subrhythmic 3, not to mention possible subdivisions and expansions, as follows:—

$\frac{3}{4}$ | | | etc.

Next, an example (Chopin Op. 42) where the melody sings a 2 to the subrhythmic 3, the former dividing the accompanying figure into 2×3 , the latter dividing it into 3×2 , as follows:—

$\frac{3}{4}$ | | etc.

Next, an example (Schumann "Des Abends") where the melody sings 3 to the subrhythmic 2 (a)) and later continues the same thing in syncopation as at b).

a) $\frac{2}{8}$ | etc. b) | etc.

Our next example illustrates two concurrent melodies, the subrhythm of one of which is $\frac{3}{8}$ or $\frac{3}{4}$, while that of the other is $\frac{2}{3}$.



To sum up: Below are the five forms of elementary periods.

TWOS



THREES



Any of these forms may be the subrhythmic period of, may appear in the smaller and larger periods of the subrhythmic divisions and expansions. In any period the above forms may be simple, compound or mixed. In simultaneous rhythms the possible concurrences of twos and threes, their compounds and mixtures are simply endless. A single larger period of simultaneous rhythms may combine the greatest variety of regular and irregular forms. No single music-work is so rich in variety of rhythms as Bach's "Well-tempered Clavichord." Mozart and Beethoven, the former notably in the subdivisions of the subrhythm, the latter in both the subdivision and expansion of the

subrhythm, present a great diversity of forms. More complex rhythms of the classes III and IV appear in profusion in the works of Berlioz, Liszt and Wagner, of Chopin, Schumann and Brahms, of Tschaikowsky, Strauss and others. Music's structural development has followed the natural law by which forms proceed from simple to complex, from regular to irregular, from homogeneity to heterogeneity. Music-rhythms are boundless as thought, imagination and expression; they are however the shapes of music-thought itself and are not to be viewed and treated as moulds into which composers shape music-thoughts as caterers shape cakes and ices. Music-thought and imagination shape tone-rhythm and necessarily obey and fulfil the law of being inherent in tone-rhythm. Melody, the composite of the two elements rhythm and harmony, the flower of music and the essential form of the music-muse, has undergone great structural changes and will undergo other changes as the evolving music-muse may require. Greatly as old and modern melodies differ in structure yet they all obey and fulfil the shaping principle of tone-rhythm and they are all based upon a common structural unit, namely, the phrase. The phrase appears everywhere, in bird-song, in folk-song, in the melodies of all composers. Differences in structure lie first of all in the form and next in the treatment of the phrase. The phrase as presented by self-developed melody in a state of nature is one thing while the phrase as developed in the creations of music-art is quite another matter, although both are links in a chain of continuous evolution. In fulfil-

ment of the shaping principle of equilibrium the first great end and aim in melody's self-development was perfect symmetry, and this meant perfect simplicity of form. In a state of nature and under conditions of complete freedom to bud and blossom into perfect form in conformity with the laws of its being, melody attained this end and aim in the folk-dance and folk-song in which it directly and spontaneously voiced the soul of the people. This perfect form of ideal beauty attained by melody in a state of nature is nothing short of wonderful. In melody's structural development its two elements rhythm and harmony have acted and reacted upon each other and have played an equipollent part. The simple symmetrical melody arose under the predominating influence of rhythm at a time when harmony was little developed and the chord unknown. On the other hand, the more complex structures of modern melodies have arisen under the predominating influence of melody's rapidly developing element of harmony. But nothing could be wider of the truth than the view that in modern music melody has been supplanted and superseded by harmony. Melody being the *raison d'être* of harmony could not be supplanted by one of its elements. I repeat: no melody, no harmony; no melody, no idea; no melody, no music. From first to last music is melody and all composers are melodists.

In fulfilment of the shaping principle of equilibrium short and simple tone-rhythms expanded into symmetrical phrases, and these phrases then expanded into the symmetrical folk-melody. This regular expansion of the subrhythm into larger and

larger symmetrical periods lay in the rhythmic nature of things. Melody in a state of nature could develop no further and was ripe for greater things, was ready to enter the realm of fine art, "the paradise and playground of the human spirit." Melody did enter into this domain of constructive thought and imagination and the classic form of music took root. Regular symmetries in smaller parts and wholes naturally led to regular symmetries in larger parts and wholes. Hence the classic sonata and symphony, in creating which the old masters simply felt, obeyed and fulfilled the shaping principles of tone-rhythmic thought, leaving it to others to define these principles. Genius was their guide and law, art and its universal message was their absorbing end and aim. Nothing could have been more natural than these regular symmetries and the prominence of the group-numbers 2 and 4 both in the germinal melodies and larger structures. Are not nature's most obvious rhythms dual and regular, has not nature produced bipeds and quadrupeds in fulfilment of equilibrium, do we not walk on two feet and group our steps in twos and fours? True our modern composers have profited by nature's further teaching that there are countless irregular symmetries both in minute forms and in large aggregates and masses, all of which are pervaded and ruled by harmony. But regular symmetries which in music correspond with perfect simplicity of form had to come first and did come through the influence of rhythm, while through the influence of harmony have appeared those irregular symmetries in the phrases, melodies and larger structures of modern music which have been so

unjustly condemned as unsymmetrical because they do not square with the regular symmetries of the classic form. However, such criticisms as well as the conception of the classic forms as conventions and models to be strictly adhered to have their origin in the minds of analyst and theorist, who necessarily follow "limping" in the wake of genius. In a previous chapter a distinction was drawn between rhythmic time and mathematical time or clock-time: the former has the group-pulse or accent which the latter lacks. The same distinction holds between rhythmic and mathematical symmetry. The regular symmetries of the classic form are rhythmic, not mathematical, and therefore the classic sonata and symphony are not to be likened to the geometrical patterns of French gardens and the regular squares of a modern city. Symmetry in music, be it regular or irregular, is always rhythmic. When we consider that rhythm pervades body and soul and that we spontaneously express the group-pulse or accent in our ordinary bodily movements and speech, it is strange, to say the least, that so large a proportion of performers seem not to know what the rhythmic group-pulse is and in their performances so often remind us of clock-time.

The folk-melody is the bloom of ages upon ages of evolution, and its perfect form of ideal beauty is one of the countless wonders of nature. The thought and imagination which developed this free-born melody into the perfect rhythmic balance and unity of the classic form, and which is so simple and naïve in Haydn, so pure and balanced in Mozart, so great and potent in Bach and Beethoven, constitute the

record of music's first great wave of development as an art. The classic form is not only to be regarded as the necessary culmination of a wave of psychical development, but is an ideal and spiritual achievement, an eternal glory, which no extravagance of language can overestimate. In it, all that has followed is rooted, for music-art is a continuous evolution, the old and the new being one in kind and links of one chain. In music, as in all the arts, the classic constitutes the firm rock of its school, it is the basic school of music-culture for composers, performers and listeners. Composers and performers thus schooled are quickly detected. "Learning to know the best that has been thought, said and done," this, Matthew Arnold tells us, is culture. For music-culture we should therefore turn first of all to the old masters whose works clearly reveal the fundamental principles of tone-art. We may then turn to the modern masters not for the purpose of learning as some think how they have violated laws, but to continue our culture. Genius enforces, does not violate, laws. Its ideal and spiritual content, the potency and universality of its message, not its specific form, constitute its justification and greatness before the tribunal of beauty, the art-deity. This message and greatness like beauty itself are mysteries, yet in the presence of a great work of art they are realities: the beauty of the work is unmistakable, *es packt*.

CHAPTER V

ORIGIN AND NATURE OF MINOR

43. *Origin of the Minor Consonance*

WITH the subject before us we resume our study of the evolution of harmony in one voice, which is the self-asserting harmony of melody. Music began with one voice, that is, with melody, wherefore origins are to be sought in one voice or melody. Our study is centred in melody, our facts are the common harmonic reports of melody, our test of truth is common feeling and perception of the self-reports of melody. This confirmed by common experience and observation is the truth of our theses, namely, that melody is the indissoluble composite of rhythm and harmony and not an element; that melody apart from mode, that mode apart from harmony do not and never did exist; that in one voice the harmonic reports of melody are common reports and are not mutable except through arbitrary personal selection; that the efficient accent on an isolated tone *always* generates the major consonance, in other words, that the natural harmony of a tone is major. Independently the last thesis suffices to establish the priority of the major consonance and mode. But overwhelming and conclusive evidence of the priority of major is furnished by bird-songs and primitive melodies most of which are in major while the proportion of those

in minor is exceedingly small. The major mode arose when the major consonance arose; the minor mode arose when the minor consonance arose: the question of the origin of the mode therefore resolves itself into that of the origin of the consonance with which it sprang into being and in which it is rooted. How melody brought forth major has been fully explained. How melody brought forth minor is the study confronting us.

An isolated tone *never* generates and reports the minor consonance. It is true that on an isolated tone we may think and hear the minor chord as we may any one of a hundred other chords, but in so doing we think and hear what we select, not what a tone itself asserts and reports. Now in this our study of one voice or melody everything hinges upon our power to discriminate between the self-report of a tone and personal selection. The former alone is free from bias and has value; the latter is all bias and valueless. Whether discrimination between the two be easy or difficult, in no way affects the truth of our thesis that an isolated tone never reports the minor consonance, nor does it affect any of our data and theses.

In evolution a new something springs from a previously existing something. Since major came before minor it follows that minor sprang from elements previously existing in major. We have explained how melody began by intoning the rhythmic relation of cadence and repose and thus brought forth the major consonance and its cadences, that is, the major mode. Hence our thesis: the form of harmony is

due to relation. Later we demonstrated that certain changes in relation generate new forms of harmony. Hence our thesis: new forms of harmony spring from previously existing tones in new or transmuted relations. This thesis points out the solution of the centuries-old puzzle as to the origin and nature of the minor consonance and mode. It required at least *two tones and a specific relation* potential in those two tones to generate the minor consonance in feeling and perception. The two tones in which that specific relation was potential previously existed in major. What are the two tones, what the specific relation? The tones are *do* and *la*, the relation is a small third. The downward step *do* to *la* with the efficient accent on *la* generates the harmonic thread of the minor consonance as follows:—



This I claim to be the origin of the minor consonance and mode in one voice. Our example illustrates the self-assertion of the minor consonance and demonstrates that this specific form of harmony springs from the repose or stable equilibrium inherent in the specific relation of the small third formed by *do* and *la*. Apart from two tones in the above relation of a small third the minor consonance cannot be felt, heard, thought or expressed, and therefore could not have been generated and asserted by melody. On the other hand, apart from this consonance which we

all recognize and therefore relate as the minor Tonic-harmony it is impossible to feel, perceive or conceive the minor mode.

In one voice, specific relations of specific tones give rise to and report specific forms of stable and unstable harmonies, that is, of consonances and dissonances. Just what these specific relations, tones and forms of harmony are we learn from our common feeling and perception of the self-reports of melody. In observing and verifying the common reports in one voice we stand on common intellectual ground, for when that which we think, fully and faithfully interprets the common feeling and percept then only shall we agree as to the facts or common reports. I repeat: our concepts in one voice are false when they conflict, and true when they completely accord with our common feeling and percept, that is, with the common report of melody. Now the small third is the only relation that gives rise to and reports the minor consonance. I next present three theses based upon common reports.

1. Any *isolated* combination of two tones in the relation of a small third generates and reports the minor consonance which we all involuntarily recognize and relate as the minor Tonic-harmony.

2. An *isolated major* consonance invariably reports its root to be *do*, its third to be *mi*, its fifth to be *sol*.

3. An *isolated minor* consonance invariably reports its root to be *la*, its third to be *do*, its fifth to be *mi*.

The three components of the major consonance are major harmonic percepts which I mark with larger numbers. The three components of the minor con-

sonance are *minor harmonic percepts* which I indicate by smaller numbers. Both consonances and their symbols are given below for comparison and correlation.

1 3 5

1. Major Tonic-harmony : do — mi — sol

1 8 5

2. Minor Tonic-harmony : la — do — mi

Upon the priority of major we base our thesis that minor has been derived from elements previously existing in major. Thus major supplied the original tones named diatonics which in minor reappear in new and transmuted relations. Note *do* and *la* in the above example. *Do*, the major Tonic and the original root (1), of the *genus* consonance, reappears in minor as small third (8) of the minor consonance. *La*, the original ninth (9) of the *genus* dissonance, in which it is the highest tone, reappears in minor as the original minor Tonic and root (1) of the original minor consonance. Thus again, major supplied the original forms of consonance and dissonance, each of which assumes a new and transmuted form in minor. Our example presents the original and transmuted forms of consonance. Thus again, major supplied the basic relations of rising cadence, falling cadence and repose which characterize and underlie tone-relation in general and mode-relation in particular and which in minor are directly *imitated*. Minor is therefore not only derived but is purely imitative; it is derived from material provided by the prototype major, and it imitates the relations of cadence and repose ori-

ginally derived from rhythm and first intoned by melody in the prototype major mode. Here we note in passing that *imitation* is not alone a principle of music-structure as demonstrated in round-song, antiphonal chant, sequence, canon and fugue, but, what is even more important, imitation is a principle of harmonic genesis closely allied to that of potential harmony, the subject of a later chapter. Again referring to our example we note that *do* is the original major Tonic, that *do-major* is the original major mode; next, that *la* is the original minor Tonic, that *la-minor* is the original minor mode and corresponds with what is known as *relative minor*. The almost universal adoption of *relative minor* as the true minor amounts to a tacit acknowledgment of the priority of major, and presents but one of thousands of cases in which our great thinkers draw their conclusions from facts reported by common feeling and perception. In all books on music, be they historic, biographical, æsthetic, theoretic or didactic, we everywhere find the direct appeal to music-feeling for every hidden and ultimate truth. It is safe to say that every truth that came to stay in the books came by way and sanction of music-feeling. The conflict between an abstract theory and concrete feeling waxes strong in every case where the two are irreconcilable owing to the unconquerable protest and revolt of music-feeling. One of a number of cases in point is the Zarlino-Riemann theory of pendant minor with harmonic roots in air upon which we will later on present the common harmonic self-reports of one voice or melody. The concept of minor as *la* minor (*relative minor*)

completely harmonizes with our common feeling and percept of minor, and its validity is demonstrated and confirmed by the self-reports of melody.

Reverting to our theses on page 179 it may be asked, why fix upon the specific tones *do* and *la* for the origin of minor? Among previously extant diatonics are there no other combinations of two tones in which the requisite relation of a small third is potential? Ages upon ages before there was any conscious perception of harmony, melody had brought forth both the major mode and minor mode in one voice. In connection with this early formative period of melody when feeling of harmony was in its incipient stages of development we could not confidently speak of specific tones or of specific relations generating specific forms of harmony, in short, we could not answer the above questions, were it not for harmony in one voice, its definite self-reports and its demonstrable principles. Admittedly the refined harmonic sense of to-day is connected with, rooted in, and the evolutionary product of, the harmonic sense of the entire past, or briefly, of yesterday, and it follows that the harmonic percepts of to-day spring from the harmonic feelings of yesterday, that the common self-reports of melody so clearly perceived to-day are the same which yesterday were but dimly felt. Thus harmony in one voice is the connecting link between the harmony of the present and that of the entire past, and by means of its self-reports we can trace the genesis of tone upon tone, relation upon relation, harmonic form upon harmonic form; and because these self-reports are common and apply to all music in one voice it matters little whether our illustra-

tions are drawn from modern or primitive melodies, or whether we devise them as we proceed, so long as they are in one voice and exemplify the special case under consideration. We may now answer the above questions beginning with the second. Yes, there are three other combinations of diatonics which frequently appear in primitive melodies in the relation of small thirds. One is *sol* down to *mi*, which like *do* to *la* dates back as far as the pentatonic period, and which insistently reports the major Tonic-harmony (I), *sol* asserting itself as 5, *mi* as 3. Later on when the down-leader *fa* and the upleader *ti* had made their appearance, melody introduced two other combinations, namely, *fa* down to *re*, *re* down to *ti*. During the ante-minor stage of music when melody had evolved but a scant web of harmonic threads and had generated at most three regnant harmonies, namely, I, V and IV, not one of these combinations in small thirds could have generated the minor consonance. Why not? Simply and obviously because these original harmonies of melody necessarily and always appear in *correlation*, as demonstrated by primitive melodies of birds and men. Because of this necessary correlation the combinations *fa* to *re* and *re* to *ti* insistently report the major Dominant-harmony (V), *fa* asserting itself as 7, *re* as 5, *ti* as 3. Indeed, the original relations of original tones are so deeply rooted in harmonic feeling that even to-day we cannot change them except through deliberate reflection and a voluntary effort of selection which in every such case results in a modulation. Needless to say it would be the height of absurdity to accuse man of such refined intellectual

powers of abstraction at a time when his melodies were the simple, naïve and spontaneous intonations of concrete feelings. Of these primitive melodies and of the beautiful folk-melodies and of the immortal melodies of our masters two things are equally true: not one was ever produced through deliberate reflection, and no one can tell whence they came. Of all the seven diatonics *do* and *la* are the only two tones through which melody could have brought forth the minor consonance, and this paragraph may be concluded by restating our thesis.

Any *isolated* combination of two tones in the relation of a small third generates in feeling the minor consonance, and in every such case the two specific tones are *do* and *la*.

44. *Original and Duplicate Forms of Harmony*

Each specific form of harmony in one voice arose on a specific tone in a specific relation: every such form being the first of its kind is classed as the original, and every repetition of such an original on other tones is classed as a duplicate.

In the whole realm of harmony there are but two forms of consonances, the major form with its distinctive and characteristic large third (3), the minor form with its distinctive and characteristic small third (2). Of the two consonances the major form is the prototype, the minor form is the derived and modified type. Their distinctive thirds at once mark the structural difference between the two forms and the individuality and essential character of each. The major Tonic-harmony based on *do* is the original major form: the

minor Tonic-harmony based on *la* is the original minor form. In evolution these forms are repeated on other tones, and all such repetitions for lack of a better name are here called duplicates. Duplicates of the major form on V and IV have already been presented and explained and others will follow. Duplicates of the minor form will appear presently.

Roman numbers are employed for the double purpose of indicating the root and the specific form of a harmony; in larger type they indicate major, in smaller type, minor harmonies. I shall strictly adhere to this universal custom save in one particular, namely, the numbers indicating minor harmonies will be printed in *italics* for reasons which will become obvious as we proceed.

45. *Origin in One Voice of the Minor Form of Dissonance. Original Cadences of the Minor Mode*

In minor the diatonics owing to their reappearance in new and transmuted relations undergo a redistribution and regrouping. The prototype modal relations of cadence and repose in precedent major are directly imitated in minor, and these imitative relations constitute the *vera causa* of the genesis of the minor forms of consonance and dissonance which are the counterparts in minor of the two major prototypes. For the group of tones and relations which we have named the regnant major Tonic and its cadences there is a corresponding minor group, the regnant minor Tonic and its cadences; for each specific tone and relation in the precedent major group there is a corresponding tone

and relation in the derived and imitative minor group. In short, everything in major has its parallel and counterpart in minor. Major provided the material by means of which melody produced minor, and minor in its turn has added new material. Just as in major so in minor, the cadence-tones arose over and under and tend up and down into the regnant Tonic-harmony. Because of these corresponding tones, relations and harmonies in the two modes, parallel examples in major and minor will be given in all cases where they will add to the clearness of our exposition. Our first example presents a pentatonic melody, in which note the common harmonic self-reports and corresponding tones, relations and harmonies in the two modes. The pitch of these and other examples is chosen for convenience of presentation and should be thought an octave lower.

The image shows two musical staves. The top staff, labeled "Major", has a treble clef and a key signature of one sharp (F#). It consists of eight notes with the following harmonic numbers above them: 5, 3, 5, 1, 3, 5, 3, 5. Below the notes are the solfège names: sol, mi, re, do, mi, sol, la, sol. A Roman numeral "I" is centered below the staff. The bottom staff, labeled "Minor", also has a treble clef and a key signature of one sharp (F#). It consists of eight notes with the following harmonic numbers above them: 5, 1, 5, 3, 5, 3, 5, 3. Below the notes are the solfège names: mi, do, si, la, do, mi, fa, mi. A Roman numeral "I" is centered below the staff.

Carefully compare these parallel examples. The syllables and harmonic numbers show the new and transmuted relations of the diatonics in minor. Observe that each mode is represented by the three com-

ponents of the Tonic-harmony, by one component of its Dominant, by one component of its Subdominant. Observe the parallel regnant harmonies, *i* in minor, the counterpart of I in major. Tone upon tone compare the corresponding tones and harmonic percepts of the two modes as follows: *mi* ♫ in minor is the counterpart of *sol* 5 in major, *do* ♫ of *mi* 3, *ti* 5 of *re* 5, *la* ♫ of *do* 1, and so on. The essentially imitative character and nature of the minor mode is plainly manifest not only in the whole meloharmonic phrase, but in each tone and interval, each progression and cadence, each harmonic percept. Observe the parallel falling cadences: *ti* 5 to *la* ♫ in minor corresponds with *re* 5 to *do* 1 in major, *fa* ♫ to *mi* ♫ in minor with *la* 3 to *sol* 5 in major. Observe that the cadence-tone *ti* 5 in minor reports its *concomitant third* to be a large third and a chromatic, namely, *si* (g♯ in our example), and that this chromatic is the minor upleader which corresponds with the major upleader *ti* 3. Observe in the falling cadence *fa* to *mi* (f to e) in minor how unnatural it would be to substitute f♯ for f. These observations will have an important bearing on the sequel.

The major Dominant (V) was first announced and represented in melody by its fifth *re* and first appeared in cadence, that is, as a byharmony. The same is true (see above example) of the corresponding minor Dominant (V) which was first announced and represented by its fifth *ti* (counterpart in minor of the major *re*) and likewise first appeared in cadence as a byharmony. Again, the major Subdominant (IV) was first reported by its third *la*, the parallel minor Subdominant (as in example) by its third *fa*. Thus the

part played by *re* and *la* in major is repeated in minor by its corresponding tones *ti* and *fa*. Thus, as we have seen, the efficient accent on *re* generated the *regnant Dominant* (V) in major; likewise the efficient accent on *ti* generated the regnant Dominant (*V*) in minor. Again, the efficient accent on *la* caused the genesis of the regnant Subdominant (IV) in major, on *fa* the corresponding regnant Subdominant (*IV*) in minor. In the parallel examples below compare these corresponding regnant harmonies and note the harmonic reports upon their genesis as just explained.

The image shows two musical staves side-by-side. The top staff is labeled "Major" and the bottom staff is labeled "Minor". Both staves are in common time (indicated by 'C') and have a treble clef. The Major staff has a key signature of one sharp (F#). The Minor staff has a key signature of one flat (B-flat). Above each staff, five numbers are written: 5, 3, 1, 1, 3, 5. Below each staff, Roman numerals indicate harmonic functions: I, V, I, IV, and IV respectively. The notes are represented by vertical stems with horizontal dashes indicating pitch. The first measure (I) starts with a note on the 5th line, followed by a note on the 3rd line, and a note on the 1st line. The second measure (V) starts with a note on the 1st line, followed by a note on the 3rd line, and a note on the 5th line. The third measure (I) starts with a note on the 1st line, followed by a note on the 3rd line, and a note on the 5th line. The fourth measure (IV) starts with a note on the 5th line, followed by a note on the 3rd line, and a note on the 1st line. The fifth measure (IV) starts with a note on the 1st line, followed by a note on the 3rd line, and a note on the 5th line.

Our next consideration is the minor form of dissonance and how it arose. The entire harmonic thread (comprising five components) of the *genus dissonance* (prototype major form) was and is latent in the major cadence-tone *re*. Likewise the entire harmonic thread (comprising five components) of the derived and transmuted *form of dissonance in minor* was and is latent in the corresponding minor cadence-tone *ti*. Compare the two in the following example: —

5 3 1 3 5 , 5 3 1 3 5 , 9 , 5 3 1

Major

$\overline{5}$ $\overline{3} \overline{1} \overline{3} \overline{5},$ $\overline{5} \overline{3} \overline{1} \overline{3} \overline{5},$ $\overline{9},$ $\overline{5} \overline{3} \overline{1}$

V V_7 V_9

5 3 1 3 5 , 5 3 1 3 5 , , 5 3 1

Minor

$\overline{5}$ $\overline{3} \overline{1} \overline{3} \overline{5},$ $\overline{5} \overline{3} \overline{1} \overline{3} \overline{5},$ $,$ $\overline{5} \overline{3} \overline{1}$

\overline{V} \overline{V}_7 \overline{V}_9

The two forms are again presented in syllables and harmonic numbers for further observations.

1. *Major V9:* $\overline{sol} - \overline{ti} - \overline{re} - \overline{fa} - \overline{la}$ } 9
2. *Minor V9:* $\overline{mi} - \overline{si} - \overline{ti} - \overline{re} - \overline{fa}$ } 9

Compare corresponding tones and harmonic percepts as follows: *sol* is root of major Dominant, *mi* is root of minor Dominant, and so on. Observe that the two dissonances differ only in their *ninths*, all the other intervals being the same; the ninth in major is *large* and was first reported by *la*, the ninth in minor is *small* and was first reported by *fa*. The distinctive individuality of each of the two types of consonances is due to its characteristic third, 3 in major, ♭ in minor, while that of each of the two original types of dissonances is due to its characteristic ninth, 9 in major, ♯ in minor. Both types of dissonances confirm the truth of our thesis that the ninth is the highest harmonic component of a harmonic root and therefore the genetic limit of harmony.

Sol is the bond-tone connecting the cadence and repose groups of harmony V_9 —I in major, appearing first as 5 of I, thereafter as 1 of V. Likewise *mi* is the bond-tone of the corresponding groups of harmonies V ,—I in minor and likewise *mi* appeared as 5 of I before appearing as 1 of V. Both bond-tones are next presented.

Just as the major dissonance arose in relation to the major consonance just so the minor dissonance arose in relation to the minor consonance. The remaining four components of the two dissonances are cadence-tones which lie directly over and under, and which tend and resolve up and down into the components or repose-tones of the two consonances. Of the four in major all are diatonics and had their genesis in relation to the major consonance. Of the four in minor three are previously existing diatonics in transmuted relations while one (*si*, the chromatic) is a newly derived tone the genesis of which we have just explained. The four in minor directly imitate the

four in major. Compare below the four cadence-tones and three repose-tones in each of the two modes.

	Cadence-Tones				Repose-Tones			
	3	5	7	9	1	3	5	
<i>Major</i>								
<i>Minor</i>								

In this relation the four cadence-tones present an aggregate of five cadences in each mode since *ti* in minor resolves both up and down like its prototype *re* in major. Each cadence in minor imitates and is the counterpart of its corresponding cadence in major. Compare the five parallel cadences below.

1.	<i>Major:</i>						
	<i>ti do</i>	<i>re do</i>	<i>re mi</i>	<i>fa mi</i>	<i>la sol</i>		
2.	<i>Minor:</i>						
	<i>si la</i>	<i>ti la</i>	<i>ti do</i>	<i>re do</i>	<i>fa mi</i>		

The resolutions of these cadences are next presented in the form of chords as follows:—

<i>Major</i>	<i>Minor</i>
V9 I	I

The addition of a terminal Tonic to each of the above groups of four cadence-tones and three repose-tones completes the scales known as diatonic major and relative minor. They are presented below both ascending and descending for the purpose of exhibiting their parallel progressions and resolutions or cadences, the latter marked by slurs.

In all the preceding illustrations of parallel cadences we note how each cadence in minor has arisen by imitating its major prototype. Thus the upleader *si* 3 in minor corresponds with the upleader *ti* 3 in major, the downleader *re* 7 in minor with the downleader *fa* 7 in major, the double cadence of *ti* 5 with that of its prototype *re* 5, the cadence of *fa* 6 with that of its prototype *la* 9. In short, each tone and relation in major is offset by a corresponding tone and relation in minor. Hence the close relationship of major and minor. Each mode has its own specific form of consonance and specific form of dissonance at its foundation, and let us remember that in one voice, melody generated all these forms in obedience to the inherent and uniform laws of causation which we have already defined.

The above minor group of tones is as noteworthy for the absence of *sol*, the only diatonic which does

not appear, as it is for the presence of the newly generated tone *si*. As regards *si*, which arose as a concomitant in the harmonic thread generated by *ti* 5, we pause here to observe first, that *chromatics* first arose as *concomitants* and were generated by *diatonics* in transmuted or new relations; next, that all newly generated tones like *si* pass through *three consecutive stages* of psychological evolution which mark the progressive development of melody. Indeed, with the exception of the components of one harmony, *all tones* have passed through these three evolutionary stages. The one exception is the major Tonic-harmony which was at once a *regnant* harmony and the first harmony generated by melody and whose components *do* 1, *mi* 3, *sol* 5 therefore made their first appearance in melody as *regnant* tones. The three consecutive psychological stages are as follows:—

First Stage: in which a tone had its genesis as an elementary harmonic or *concomitant* in a thread of harmony generated by a previously existing tone in a new relation. This is a tone's lowest or elementary stage.

Second Stage: in which a tone has been differentiated and has appeared in melody as a *bytone*, that is, in the relation of cadence on a light rhythm-period. In this stage a tone has become an individual constituent of melody and of the tone-system. This stage may be called briefly the *bytone stage*.

Third Stage: in which a tone has appeared in melody as a *regnant* tone. In this stage a tone first appears on light rhythm-periods after or between other co-harmonics of the regnant harmony, but does

not attain its highest development in one voice until it appears on the efficient accent (heavy rhythm-period), when it generates the regnant harmony of the moment. This highest stage of a tone in one voice or homophony is named briefly, the regnant stage.

These three stages apply exclusively to music in one voice or homophony. Next let us follow *si* 3 in minor and its major prototype *ti* 3 through these three stages. Our parallel examples illustrate their lowest stage as concomitants. In minor, *si* is present as concomitant 3 in the harmony generated by *ti* 5; in major, *ti* is present as concomitant 3 in the harmony of *re* 5. See below at the places marked by an asterisk.

The image shows two staves of musical notation. The top staff is labeled "Minor" and the bottom staff is labeled "Major". Both staves are in common time (indicated by a 'C') and have a treble clef. The Minor staff has a key signature of one sharp (F#). The Major staff has a key signature of no sharps or flats. Above each staff, a sequence of numbers is written above the notes: Minor has 3, 5, 1, 5, 1, 5, 3; Major has 3, 5, 1, 5, 1, 5, 3. Below the notes, asterisks (*) are placed under the 3s in both staves, and the letter 'I' is placed under the 1s in both staves, indicating the positions of the concomitant tones.

Next the two tones appear as bytones in their second stage.

The image shows a single staff of musical notation for the Minor scale. It is in common time (indicated by a 'C') and has a treble clef. The key signature is one sharp (F#). Above the staff, a sequence of numbers is written above the notes: 1, 3, 1, 1, 5, 3, 5, 1, 3, 1. Below the staff, asterisks (*) are placed under the 3s and the letter 'I' is placed under the 1s, indicating the positions of the bytones in the second stage.

Major

1 3 1 1 5 3 5 1 3 1

*

I

*

Next in their third and regnant stage.

Minor

5 3 1 * 5 3 1 1

V * I V * I

* * 1 3 5 1 *

* V *

Major

5 3 1 3 5 3 1 1

V * I V * I

5 3 1 3 5 1 5 3 1 3

* V *

Everywhere in all the above and previous examples the common harmonic self-reports demonstrate the fundamental implication of rhythm, therefore the operation of the shaping principle of equilibrium, in short, the uniform laws of psychological causation in homophony.

The absence of the *diatonic sol* in the minor group of seven tones thus far presented raises this question:

Does *sol* ever appear as a constituent tone of the minor mode and if so, how? Presently we shall see that *sol* does appear in minor melodies, and plays a most significant part in the minor mode. The succeeding parallel examples present all seven tones of both modes in all their tonic and dominant relations.

Major

3 9 1 , 3 5 1 5 3 1 5

V9 **I**

Minor

3 . 1 , 3 5 1 5 3 1 5

V **I**

These seven tones of the minor group appear in all their tonic and dominant relations in each of the following fugue-themes of Bach.

1

1 9 7 3 3 3 1 5 .

mi ha i

V.

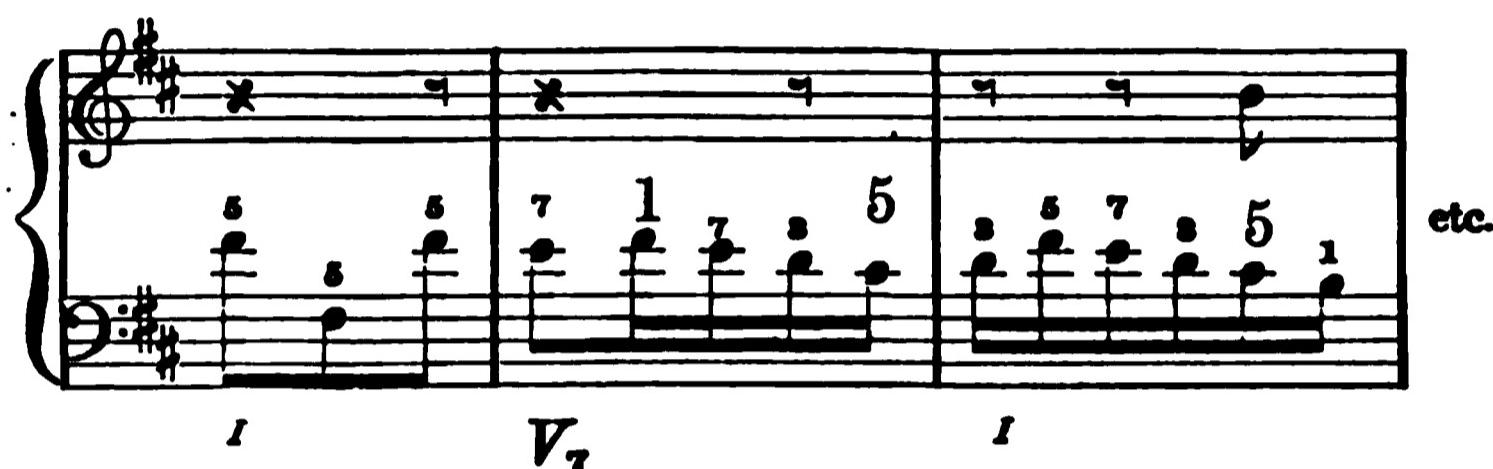
7 3 5 3 7 9 1 7 3 5 1 5 .

etc.

2.



mi do la si

V_o*I**V₇**I*

etc.

3.

*I**V**I*

etc.

The study of Bach more than that of any other one master quickens our perception of meloharmony and its common self-reports and teaches us to appreciate the essential and fundamental importance of meloharmonic discrimination to an intelligent interpretation and expression not alone of polyphonic music, but of all music. In the study of the rhythms and harmonies first of one melody and next of combined melodies we gradually realize that there are principles of expression inherent in music itself and therefore in common feeling of music. What these principles are is considered in a later chapter. That

Bach had a profound and vivid sense of these inherent principles and expected as much from his interpreters may be inferred from the fact that he left us his monumental pianowork "The Well-tempered Clavichord" without a single mark of expression.

We have explained the origin in one voice of the minor form of dissonance, have defined its five components and their correlations. We have accounted for seven tones of the minor group and have encountered these seven tones in the following nine minor relations: *la* as 1 of *I*, *do* as 2 of *I*, *mi* as 3 of *I* and 1 of *V*, *si* as 3 of *V*, *ti* as 5 of *V*, *re* as 7 of *V*, *fa* as 6 of *V* and 2 of *IV*. All these tones and relations appear in the subjoined fugue-theme of Bach.

46. *Three Regnant Minor Harmonies and Their Bytones and Cadences*

Having explained the subject of regnant harmony in the preceding chapter we may proceed without needless repetitions to study the bytones and cadences of the minor tonic, dominant and subdominant harmonies. In a given melody the leading question is: What is the regnant harmony or series of regnant harmonies? Every tone in a melody relates to a regnant harmony, and if a component, is classed a regnant tone, if not, a bytone. Such are the essential points to be borne in mind.

1. *Regnant Minor Tonic.* Its regnant tones are *la, do, mi*, its bytones are *si, ti, re, fa*. In future examples each bytone is marked by a star. During the regnancy of this harmony, *si, ti* and *re* report themselves respectively as 3, 5 and 7 of *V*, while *fa* reports itself as 8 of *IV*. See below and compare with the parallel major example.

The image contains four musical staves. The top staff is labeled "Major" and shows a sequence of notes with heads labeled 1, 3, 5, - 3, 5, - , 5, - , 5. Below these labels are corresponding note heads on a staff with a treble clef and a key signature of one sharp (F#). The notes are grouped by vertical stems. The second staff shows a sequence of notes with heads labeled 3 - , 3 - 5, 3 - 5, 1 - 5, 1 - 3, 1. Below these labels are corresponding note heads on a staff with a treble clef and a key signature of one sharp (F#). The third staff is labeled "Minor" and shows a sequence of notes with heads labeled 1, 3, 5, - 3, 5, - 7, 5, - 7. Below these labels are corresponding note heads on a staff with a treble clef and a key signature of one flat (B-flat). The fourth staff shows a sequence of notes with heads labeled 8 - , 8 - 5, 8 - 5, 1 - 5, 1 - 3, 1. Below these labels are corresponding note heads on a staff with a treble clef and a key signature of one flat (B-flat). All staves are in common time (indicated by a '2' over a '4'). Vertical stems group the notes, and horizontal stems connect the note heads. Asterisks (*) are placed under the note heads for the bytones: 3, 5, and 7 in the Major examples, and 8, 5, and 3 in the Minor examples.

While there are other bytones to this regnant our examples are strictly confined to the tone-material thus far accounted for. This material includes the diatonic *sol* and evokes the question: Does *sol* ever appear as a bytone to this regnant? Our questions

are addressed not to abstract theory, but to concrete melody and its governing principles. Melody could and did, can and does introduce *sol* in this relation as shown below. *Sol* arises on the line of least resistance in the descending tetrachord which starts on the octave and terminates on the fifth of the regnant minor tonic. See last two measures [but one]. Comparison with the parallel example in major again recalls our attention to the imitative nature of minor and shows that each harmonic percept and step in minor are the direct counterparts of their respective major prototypes.

The image displays two sets of musical staves, one for Major and one for Minor, illustrating the relationship between the two modes. The Major staff is in G clef and C major, showing a descending scale: 1 3 5 3 5 3 5 3 3 5 3. Below the notes are markings: I, *, **. The Minor staff is also in G clef and C major, showing a descending scale: 5 1 3 3 5 3 5 1 3 3 5, 3 5 1. Below the notes are markings: **, **, *, *. The Minor staff continues with a second line of notes: 5 1 3 3 5 3 5 1 3 3 5, 3 5 1. Below these notes are markings: **, *, *.

In the minor example *sol* appears in the last three measures [but one], and reports itself as *small third* of the dominant, thus demonstrating that the minor domi-

nant in this instance assumes the form of a *minor consonance*, the index of which is *v*. The data to be observed in this connection are first, that *v* is a *pure diatonic* harmony since all its components are diatonics; next, that *v* arises spontaneously in one voice; next, that the minor dominant *V* is a chromatic harmony owing to its large third *si*, which is a chromatic. Presently we shall see that the diatonic minor dominant (*v*) asserts itself in one voice as a regnant harmony. Further observations are these: The asterisks in our examples show a series of two bytones, the first resolving into the second, the second resolving into a repose-tone of the regnant *i*. Bytones which resolve into the regnant harmony are classed as bytones of the first degree: bytones of the second degree resolve into those of the first degree. We shall meet with bytones of the third degree which resolve into those of the second. In the descending tetrachord from *la* ♀ down to *mi* ♀ we recognize the upper half of the descending *melodic minor scale* as follows:—

All the above tones are diatonics, yet the scale-melody is not diatonic. Why not? Simply because all the harmonies are not diatonic. To be diatonic all the components of a harmony must be diatonics. This is the case with all the tones of the first of the above two tetrachords, which is *pure diatonic minor*. Not so

in the second tetrachord, in which the harmonies both of *re* 7 and *ti* 5 report the presence of the chromatic *si* (*g*♯) as a concomitant and component 3, for which reason they are classed as chromatic harmonies. These common harmonic reports in one voice therefore plainly and conclusively demonstrate and prove that even though a melody be entirely composed of diatonics, yet that melody may not be diatonic. The test as to whether a melody is or is not diatonic lies in its concomitant harmony, which in one voice asserts and reports itself, and this test and new view-point will greatly modify the facts and conclusions which in the past have been recorded by music-archæologists in their studies of homophony. But is there such a thing as a *pure diatonic minor* melody? Such a melody might easily be conceived and represented by selecting diatonic chords as an accompaniment, but this would be but an arbitrary conception void of any archæological value. On the other hand, if such a melody is conceivable in *one voice* and itself generates and reports only diatonic harmonies which we all perceive in common, then indeed would we gain a fact of considerable value to music-archæology and psychology. The common self-reports in the next illustration answer our question in the affirmative, and conclusively demonstrate that such melodies do arise in one voice, and from this we may infer that they may have arisen in the remote homophonic past.



This is a *pure minor* melody, each tone reports a diatonic harmony, each harmony is a minor consonance. In the first measure the bytone *fa* reports itself ♪ of *IV*, in the second measure *sol* reports itself ♪ of *V*, in the third measure both bytones make the same reports. Thus through *sol* the minor dominant assumes the form of a minor consonance. Thanks to self-asserting harmony in one voice we are able to affirm that there is such a thing as *pure diatonic minor* which is the perfect counterpart of *pure diatonic major*. The subject of pure minor melodies will again be reverted to when we shall study *sol* in other relations.

Does melody ever ascend on the upper half of the descending *melodic minor scale*? Yes, there are many examples, especially in modern music. We cite one from Liszt, Rhapsody II.



The ascending upper half or tetrachord of the melodic minor scale has been derived through imitation from the same tetrachord of the major scale, thus introducing another chromatic, namely, *fi* (f♯ in A minor) as follows:—

1 5 3 , 5 3 3 1 3

Major

1 3 1 3 3 1 5 3 3 1

1 5 3 7 3 3 1

1 3 1 3 3 1 3 3 1

Here the chromatic *fi* ($f\sharp$) arises as a bytone to regnant *i*; it is a bytone of the second degree and resolves into *si*, a bytone of the first degree; its report of *s* announces the subdominant in the form of a major consonance. Our examples show that the minor dominant in one voice assumes the forms of both consonances, the major form through *si* *s*, the minor form through *sol* *s*. See below.

1 3 5
<i>mi — si — ti</i>
<i>V</i>

1 <i>s</i> 5
<i>mi — sol — ti</i>
[<i>V</i>]

Next we note that in one voice the minor subdominant assumes both forms, the minor through *fa* *s*, the major through *fi* *s*.

1 <i>s</i> 5
<i>re — fa — la</i>
<i>IV</i>

1 3 5
<i>re — fi — la</i>
<i>IV</i>

We have met all these forms as byharmonies to regnant I and are presently to see how they arise as regnants. All these harmonies are nearest related to the minor tonic, and arose at an early period of melody's exploitation of the minor mode in one voice; and since they assume both the major and minor forms and appear both as diatonic and chromatic harmonies, they plainly reveal the mixed or hybrid composition of the minor mode, and add further conclusive testimony to the derived and imitative nature of minor. Our examples and analyses clearly point out that there is but one source of light and truth on homophonic problems, that there is but one true and responsible reporter on those fundamental homophonic harmonies in which all harmonies are rooted, the one and only reporter into whose testimony the personal equation cannot enter. This one source, this one reporter is melody, the composite of rhythm and harmony, the free, untrammeled and universal rhythmo-harmonic voice of music. The growth of the scale of tones from its incomplete to its complete diatonic form, thence to its chromatic form and thence to its present enharmonic form, means the gradual growth of the tone-system from its first beginnings up to the present time. However, the efficient cause of all this growth is rhythmo-harmonic melody. Under the guidance and government of its inherent laws of development melody discovered and exploited tone upon tone, relation upon relation, harmony upon harmony, thus gradually expanding the scale and system of tones and keys. Beginning by intoning the relation of cadence and repose and generating consonance and dissonance,

melody has continued to cadence and repose on this tone, on that tone, on any tone in the ever widening tone-realm, the difference between to-day and yesterday being a difference in the extent of the tone-realm, a difference between simpler and more complex melodies. Like yesterday, so to-day melody reports now a consonance, now a dissonance, no more, no less.

2. *Regnant Minor Dominant.* Like its major prototype this regnant has three forms: a three-tone form *V*, a four-tone form *V*., a five-tone form *V*.. This harmony was first reported in melody by its fifth *ti*. The concomitants of *ti* 5 are *mi* 1 and *si* 3. The efficient accent on *ti* or *si* generates regnant *V* thus:—



Through its accession of this regnant, melody was enriched first by all the possible steps from one component to another, next by the bytones and cadences playing upon its components. The former are too obvious and require no illustration. As to the latter we will first consider the bytones of regnant *V*. Regnant *V* has but two diatonic bytones, namely, *la* and *do*, which cadence into the third (*si*) and fifth (*ti*) of this regnant. See below and compare with parallel example in major.

3 1 3 1 3 1 5 3 5 1 5 1 3 1 1

Major

s 1 3 1 3 1 5 s 5 1 5 1 3 1 1

There are no diatonic bytones to the root (*mi*) of this regnant. *Re* and *fa*, which lie respectively under and over this root, are not bytones of the regnant dominant; they are components and regnant tones. During the regnancy of the dominant, *re* reports itself as γ and gives rise to the four-tone form *V*, while *fa* reports itself as \circ giving rise to the five-tone form *V_o*. See below and compare with corresponding tones and relations in major.

a) 5 3 1 3 5 γ 5 3 1 3 5 γ 9

Major

b) 7 1 5 γ 3 c) γ 9 5 1 3

Major

b) 7 1 5 γ s c) γ \circ 5 1 s

Minor

The seventh (*re*) of *V*, has but one diatonic bytone, which lies under it and is *do*. The diatonic lying over *re* is *mi* the regnant root. See below and compare with parallel major.

Next let us study the ninth (*fa*) of *V*. In the first place this small ninth like its prototype *la* 9 in major, cadences into the regnant harmony of which it is a component. In other words, the regnant tone *fa* resolves into its co-harmonic the regnant tone *mi*, as shown below. Again compare with example in major.

During theregnancy of the dominant, melody also resolves the ninth upward into the upleader, which is the third of that harmony. Compare the next parallel illustrations. This rising cadence is keenly felt in

stepping from the large ninth to the upleader (*la* to *ti* in major, *fi* to *si* in minor as at *b*) in the minor example below), but is not perceptible in stepping from the small ninth *fa* to the upleader *si* as at *a*) in the minor example.

5 3 1 5 7 9 3 1

Major

I V I

a) 5 3 1 5 7 9 3 1 *b)* 5 7 9 3

Minor

I V I V I

At *a*) in the above minor example, *fa* and the other components of regnant *V* are the counterparts in minor of the corresponding components of regnant *V* in the major example. But at *b*) in the minor example the melody during theregnancy of *V* exactly imitates and duplicates the steps of the major melody in the corresponding measure thus introducing the chromatic *fi* (*f♯*), which reports itself as *large ninth* and a component of the regnant harmony, thereby causing the regnant minor dominant to assume the original major form of dissonance. This inherent tendency of both the large and small ninths to resolve each into the harmony of which it is a component has led some music-theorists to class the ninth as a bytone to the chord of the dominant. But here we are not dealing with chords, we are dealing with the antecedents of chords, with harmony in one voice the common self-reports of which for the first time enable

us to discriminate positively between regnant tones and bytones, and they clearly and conclusively demonstrate in the case of the two ninths that a tone may be at once a regnant tone and in cadence to its own harmony. A regnant tone is not a bytone, a bytone is not a regnant tone: by carefully and strictly adhering to the necessary distinction between the two we shall avoid what else would be inextricable confusion.

Are there any diatonic bytones to either of the two ninths during the regnancy of either of the two dominants? No, the tones thus far accounted for which lie over and under the ninth are, like the ninth, components of the regnant dominant in both modes. The tone under the ninth is the root, the tone over the ninth is the third of the dominant, during the regnancy of which both tones are of course regnant tones. We are now to see that the ninth is not the only cadencing regnant tone as shown at N.B. in the next parallel examples, in which the melody cadences from the regnant third to the regnant ninth.

3 5 , 3 9 1 9 1 3 9 1 3 5 , 3 9 9 1

Major

V N.B. N.B. N.B.

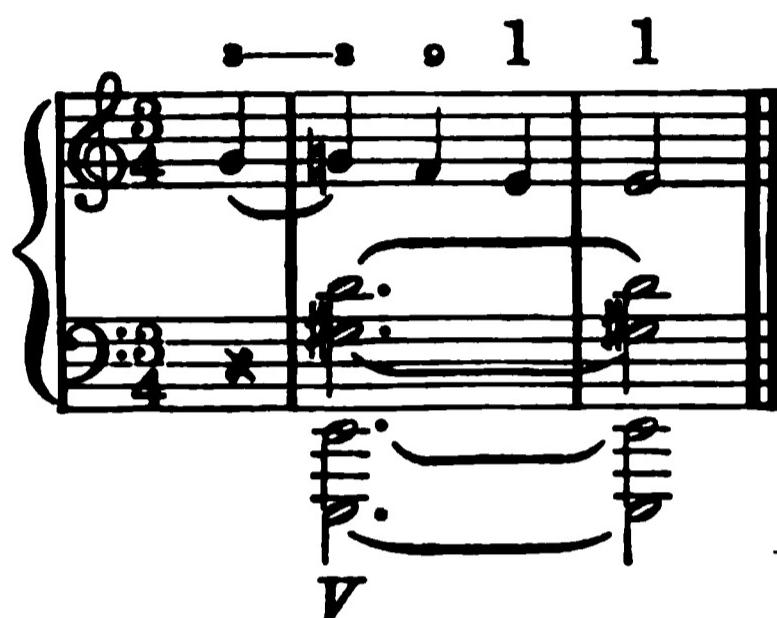
3 5 , s o 1 o 1 s o 1 3 5 , s o o 1

Minor

V N.B. N.B. N.B.

The diatonic *sol* at each N.B. in the above minor melody calls for a series of observations. Through *sol* in the above relation, original harmony in one voice discloses a curious and interesting fact which throws a strong and clear light upon consequent complex chord-formations so numerous in modern music. The above minor melody is the exact counterpart in minor of the parallel melody in major, and *sol* arises in the minor melody on the line of least resistance. Previously we met *sol* as small third but as a bytone to regnant *i*. Now we meet *sol* again as a small third, but this time as a regnant tone and, what is more, as a *regnant tone in cadence*. Observe that the cadence-tend of *sol* in this relation is much stronger than that of the parallel tone *ti* in the major melody. And why? Because of the presence of the large third *si* in the concomitant harmony of *sol*. That is to say, this *sol* reports *si* 3 in its concomitant harmony, it means that we feel and hear the small third and the large third of the same root simultaneously. Hence the stronger cadence-tend of *sol* to *fa* than that of the parallel major *ti* 3 to *la* 9. Hence the important fact reported by harmony in one voice that there are harmonies containing *double thirds*, that is, two thirds of one root. Hence the inference that there may be other double harmonics as double fifths and the like, an inference to be verified later. From this important fact adduced from and verified by harmony in one voice we naturally draw the logical conclusion that chords may be compounded of double harmonics, that is, of double thirds and the like. Such chords may be named *double chords*.

They are a true reality, since modern music has introduced them frequently. I present a double chord containing double thirds, choosing for my subject *sol* ♫ in the above relation, which tone and relation are responsible for the genesis of this double harmony and consequent double chord.



This cadence of *sol* ♫ into *fa* ♪ during the regnancy of *V* is often found in the melodies of Chopin. Here is a familiar example from the prelude in E minor.

A musical score for two voices. The top voice is in E major (common time) and the bottom voice is in E major (common time). The top voice has a melodic line with a fermata over the first note. The bottom voice has a harmonic line consisting of two chords. Above the staff, there is a bracketed sequence of notes: 1, s, 5, ♦, 1, 3, 5, ♦, s, ♦, 1, ♦. Below the staff, there is a bass clef, a key signature of one sharp, and a measure number IV. The bottom staff shows a bass line with a bass clef, a key signature of one sharp, and a measure number V. The bass line consists of two chords, each with a sharp sign above it. The first chord has an asterisk below it, and the second chord has a double sharp sign below it. The bass line ends with a fermata over the second note. Below the bass staff, there is a bass clef, a key signature of one sharp, and a measure number I. The bass line consists of two chords, each with a sharp sign above it. The first chord has an asterisk below it, and the second chord has a double sharp sign below it. The bass line ends with a fermata over the second note.

Such excerpts from compositions might be multiplied indefinitely. For my last illustration of *sol* ♫ in this relation I give the principal theme of the allegro of Beethoven's sonata op. 111. Although this opening theme presents *sol* ♫ but once, it is given in its entirety, it being so fine an example of harmony in

one voice, a form of writing in which Beethoven so frequently expressed himself.

• 3 3 1 • 3 • 3 3 1 • 3 •

Bass Clef 2/4 B-flat Major

1 7 • 5 • 7 • 5 1 • 1 7 • 5 • 7 • 5 1 • 8 •

N.B.

1 • 1 7 • 8 7 • 5 • 7 • 8 5 1 8 7 • 8

V I

7 1 7 • 5 • 1 7 5 • 5 1 3 7 • 5

V I

• • 5 1 1 • 3 7 3 9 1 5 1 3 7 • 8

IV I IV II V

5 • 1 7 5 1 3 7 • 5 • 1 7 5 1 3

Bass Clef 2/4 B-flat Major

7 • 5 • 1 7 • 5 1 3 • 1 7 • 5 1 •

I etc.

The above harmonic numbers indicate the self-report of each tone and speak for themselves. This theme presents certain regnant harmonies which hitherto have not appeared in our examples, and comment upon which at this juncture of our exposition would be premature and is therefore deferred. In connection with the above example we call attention to this law. Relation of tones and harmonies is always *forward*. Rhythm-relation being forward all relation is forward. Observe the triplet in each of the two motives with which the theme opens. This premeasural triplet relates forward and therefore relates to and plays upon the regnant tonic-harmony. Observe *fa* (a⁷) at the end of the third and fourth measures: it likewise relates forward and therefore reports itself ♪ of *V*.

One more remark remains to be made regarding *sol* ♪ as a cadencing regnant tone. It is an original product of the minor mode and is distinctively a minor harmonic percept. We have seen how melody evolved the minor mode out of tone-material and relations previously extant in major, thus generating the new and individual minor forms of consonance and dissonance by imitating the cadence and repose relations of the prototype major mode. Through the same process of imitation, melody has reversed the process by reproducing and imitating in major many of the melodic steps and harmonic forms which first arose in minor. Just as melody adopted the major tetrachord in minor (below at *a*)) just so melody adopted two minor tetrachords in major, as at *b*) and *c*).



This introduction by melody of the products of one mode into the other at once exhibits the union in melody of perfect freedom with perfect adherence to law and order, but in modern music has assumed such proportions and created such an apparent modal muddle that each of the two modes seems well-nigh to have lost its identity. The modal identity is however always asserted and reported by the modal major or minor tonic-consonances. This self-report so obvious and definite in simple homophonic melodies is less obvious but not less definite in the complex melodies of polyphony and chorded music with their intricate chromatic harmonies and manifold modulations. As we progress in tracing the evolution of melody and the consequent concurrent evolution of tonality and of the tone-system, it will become increasingly clear that our conceptions of mode, tonality and scale or system require considerable modification. In order to maintain our clearness of view as we gradually enter into these apparent complexities we will continue to focus our attention upon melody, the voice which has gradually discovered and exploited the wide realm of tones as represented by the enharmonic scale with its boundless potential relations and harmonies, our only source and reporter

of truth. I repeat, melody, perfectly free because perfectly self-governed, may repose or cadence here, there, anywhere in the tone-realm. Melody exercised this freedom yesterday in a narrow, exercises it to-day in a wide realm of tones.

One more form of the regnant minor dominant remains to be presented. This form is a minor consonance generated by melody through the diatonic *sol*. We have met this consonance, due to the report of *sol* as small third, in the paragraph on the minor tonic, where *sol* appeared as a bytone. In the following melody *sol* is a regnant tone and announces the regnant minor dominant in the form of a minor consonance.



Here *sol* reports regnant *v* in the second, third and fourth measures and appears as a bytone in the fifth and last measures. This melody reports three *diatonic* harmonies, namely, *I*, *V* and *IV*; all of its tones and their concomitant harmonics are diatonics, all its harmonic percepts are minor, in short, this example presents a *pure diatonic minor* melody. This proof by the above harmonic self-reports that a pure minor melody is not only conceivable and self-assertive in one voice, but is an absolute reality,

confirms our thesis that melody and not a scale is the real object of study and source of true knowledge regarding music. No conceivable rhythmic arrangement in one voice of the scale of diatonics from *la* to *la* will generate and report exclusively diatonic harmonies and minor consonances. To be sure this is easily effected with chords arbitrarily selected for the purpose, but such selective representation of harmony is no test.

The form of a minor consonance cannot be generated by the other two components, namely, the root (*mi*) and the fifth (*ti*), save when both or either of the two is associated in the same rhythmic period with *sol* $\frac{1}{2}$. This is shown in our next example from the fifth measure onward. *Ti* alone (see second measure) or *ti* supported by *mi* (see third measure) always announces the minor dominant in the form of the major consonance.

The mixed or hybrid nature of the harmonies generated by the diatonics of the minor mode is next exemplified, and may suggest the rich and varied harmonic potentiality of the minor mode to the tone-muse of young composers.

I V₉ IV V₇

During the regnancy of *v*, *sol* the generator of this harmony has one diatonic bytone, namely, *la*, as follows:—

I V I V* * I*

The summary of the forms of the regnant minor dominant which we have thus far generated and explained is as follows: *V₉*, *V9*, *V₇*, *V*, *v*.

3. *Regnant Minor Subdominant.* Like its major prototype this regnant was first generated and announced in melody by its third which is *fa*. The efficient accent on *fa* and also on *re* when supported by *fa* generates this regnant minor consonance and diatonic harmony as follows:—

I IV I IV I IV I

Our present tone-material contains five bytones to this regnant. Four of these bytones are diatonics,

namely, *do, mi, sol, ti*. The other bytone is the chromatic *si*. The next example includes all of them and indicates the harmonic self-report of each in this specific relation.

The musical example consists of two staves of bass clef notes. The top staff has a 9:3 time signature. It features a series of notes with numerical and letter labels above them: 5, 3, *, 5, 8, 8, 5, 1, 5, 8, 8, 5, 1. Below these labels are asterisks (*). The bottom staff has a 9:1 time signature. It shows a sequence of notes with labels: 5, 8, 8, 8, 1, 5, 1, 5, 3, 5, 8, 5, 8, 1, 8, 1, 5, 8, 8, 1. Below these labels are asterisks (*).

The efficient accent on *fi* ($f\sharp$ in A minor) causes the regnant minor subdominant to assume the form of a major consonance. Owing to the chromatic *fi* ($f\sharp$) this regnant *IV* is classed as a chromatic harmony which, as the next example shows, enters most naturally after regnant *I* and is most naturally succeeded by regnant *V* or regnant *IV*.

The musical example consists of three staves of bass clef notes. The first staff has a 9:0 time signature and shows notes labeled 1, 5, 3, 3, 3, 5, 1, 5, 3, 3, 3, 3, 9, 3. Below these labels are asterisks (*). The second staff has a 9:1 time signature and shows notes labeled 3, 3, 5, 1, 5, 3, 3, 3, 3, 3, 9, 3. Below these labels are asterisks (*). The third staff has a 9:1 time signature and shows notes labeled 5, 3, 3, 3, 5, 1, 5, 3, 3, 3, 9, 3. Below these labels are asterisks (*).

Here we note that regnant *IV* enters after *I* and is succeeded twice by *V* and twice by *IV*. A bytone to regnant *IV*, namely, *si* ($g\sharp$), appears in the triplets and is marked by an asterisk. Our present tone-material contains other bytones to this major form of the sub-dominant, and even though all these bytones are diatonics they all have a modulatory tendency, that is, they shift the key-centre and change the mode from minor to major. We have demonstrated that even though a melody be composed entirely of diatonics it may contain and report chromatic harmonies, and we are presently to show how diatonics among themselves may effect and definitely report modulations. Meanwhile, let us observe that the fact that a melody contains only diatonics by no means proves a melody to be diatonic. To the eye such melodies on paper appear to be diatonic and have been thus erroneously judged and classified. Thanks to common harmonic reports in one voice such errors are no longer possible. The statement that music is heard, not seen, ought to be supererogatory. An Indian chief after having invited a group of men to squat with him in his wigwam proceeded to ask what was the vocation of each guest. Fixing his eyes upon one who was pointed out as a musician the chief placed a finger on his ear and winked. That much he knew.

We have now presented the regnant harmonies of the minor tonic, dominant and subdominant, and have studied the bytones and cadences of each. The relations and combinations of regnant harmonies among themselves, their progressions and resolutions (cadences), were analyzed in the preceding chapter where

we treated the regnant harmonies in major. Those in minor being very similar in their relations and successions, we need not pause here to consider them individually since their relations and connections are exemplified in our illustrations of minor melodies. To summarize. The tone-material which has thus far appeared in our minor melodies aggregates nine tones, namely, the seven diatonics and the two chromatics *si* and *fi* ($g\sharp$ and $f\sharp$ in A minor). Our next example introduces all of these tones.

Next we summarize the forms of harmonies thus far reported by our melodies in minor.

1. Minor consonances: *I*, *IV*, *V*. *I* is the original, *IV* and *V* are duplicates.

2. Major consonances: *V*, *IV*. Both are duplicates of the original *I* or major tonic.

3. Four-tone dissonances: *V₇*, which is a duplicate of the major prototype *V₇*.

4. Five-tone dissonances: *V₉*, *V9*. The latter is a duplicate of the original major *V9*.

All the above forms resolve themselves into two which had their origin in the minor mode and which are distinctively minor, namely, the minor form of

consonance, that based on *la* being the original; the minor form of dissonance, that based on *mi* being the original.

47. *Harmonic Percepts of Minor Origin*

The minor forms of consonance and dissonance comprise five harmonic percepts which correspond to the five major percepts derived from the major forms of consonance and dissonance. Both groups are given below for comparison, and each harmonic percept is indicated over the tone on which melody first generated and reported it.

	1	3	5		7	9	
1. Percepts in Major:	do	mi	sol		fa	la	
	I				V		
2. Percepts in Minor:	la	do	mi		re	fa	
	I				V		

Among these percepts we observe one duplicate, the small seventh, which originated in major on *fa* and which was reproduced in minor on *re*. Thus only four of these percepts had their origin in minor and are therefore distinctively minor harmonic percepts. They are:—

1	3	5	9
la	do	mi	fa

The whole number of harmonic percepts thus far generated by melody and explained is nine, as follows:

1, 1; 3, 3; 5, 5; 7; 9, 9.

The meaning and use of these numbers we have defined. Over the notes of a melody they are read thus: large root, small root; large third, small third; large fifth, small fifth; small seventh; large ninth, small ninth.

The self-reports of melodies in minor like those in major confirm the truth of our theses, namely, that in one voice each tone is felt, heard and expressed in cadence or repose as root or third or fifth or seventh or ninth; that specific relations generate specific forms of harmony, and that the two are linked as cause and effect; that no form of harmony contains more than five components. These nine percepts derived from the major and minor forms of consonance and dissonance, and which are the harmonic products of homophonic melody far back in the ages, constitute the connecting link between homophony on one hand and polyphonic and chorded music on the other, and therefore the harmonic basis of all music. However simple the one or complex the other, one thing is always true of and reported by all one-voice music and all multi-voice music. It is this. Now the resonant harmony is a consonance, now it is a dissonance, one or the other. This was so in the yesterday, is so in the to-day, and, we may assume, will be so in the to-morrow of music's evolution. Homophonic melody produced the only two forms of consonances in music and the two original major and minor forms of dissonances. All the above nine harmonic percepts are therefore distinctively homophonic products. As we shall see, homophonic melody may have continued to produce even other harmonic percepts of the dis-

sonant order, to which belong all the myriad new harmonic percepts and forms which are distinctively the products of polyphonic and chorded music. All the new harmonic percepts derived from multi-voice music are inseparably linked to and rooted in the above nine and, as we shall find, are either combinations, compounds or modifications of the nine. Hence the importance of the nine. In pursuing this study of melody's evolution of harmony which we trace in its common self-reports two things should be borne in mind: first, the harmonic percept, important because it comprises a complete harmonic thread; next, the regnant harmony, important because it determines the exact relations of tones.

48. *A Tone's Harmonic Pedigree*

Observe that each of the above nine percepts arose on a specific tone; next, that these percepts are reproduced on other tones; next, that certain percepts when thus reproduced on certain tones generate new tones in the concomitant harmony. For example, *sol* was the first large fifth, namely, 5 of I in major. When this large fifth was reproduced on *ti* in minor a new tone, the chromatic *si*, was generated in the concomitant harmony, in which it reported itself as large third. This fact, in conjunction with the thesis that *all the nine percepts are potential in all tones* and with the rhythmo-harmonic laws of causation which we have set forth, throws light upon the processes by which melody gradually expanded the tone-system and tonality and evolved so much out of so little. But the fact that a harmonic percept originated on a specific tone

and thereafter was reproduced on other tones points to the interesting inference that each tone has a harmonic pedigree. By this I mean that melody first introduced a tone in a specific relation, and next proceeded to introduce that tone in another relation and then in another, and so on. Such a sequence of relations would trace the tone's harmonic evolution or line of descent. Aside from its immediate interest and value to psychology, the harmonic pedigree if ascertained would enable the archaeologist to determine approximately the chronological order and relative ages of primitive melodies. To be explicit. What is a specific tone's line of descent or harmonic pedigree? It is that tone's evolutionary sequence of harmonic relations. Where is this evolutionary sequence to be traced? In melody, where it was produced. All harmonic percepts being potential in all tones, melody has carried each tone through a sequence of percepts. To illustrate all this we will here present the harmonic pedigrees of the seven original tones (diatonics) so far as ascertained at this juncture of our study.

1. *Do* first arose as 1 of I in major, then appeared as 5 of IV in major, then as 2 of I in minor. So far as already ascertained the pedigree of *do* is briefly 1, 5, 2.
2. *Sol* first arose as 5 of I in major, next appeared as 1 of V in major, then as 2 of V in minor. This pedigree of *sol* is briefly 5, 1, 2.
3. *Mi* first arose as 3 of I in major, next appeared as 2 of I, 1 of V and 1 of V in minor. This pedigree is briefly 3, 2, 1, 1.
4. *Re* began as 5 of V in major, next appeared as 7

of *V* in minor, then as 1 of *IV* and 1 of *IV* in minor. This pedigree is 5, 7, 1, 1.

5. *La* began as 3 of *IV* in major, next appeared as 9 of *V* in major, then as 1 of *I*, 4 of *IV* and 5 of *IV* in minor. This pedigree is 3, 9, 1, 4, 5.

6. *Fa* began as 7 of *V* in major, next appeared as 1 of *IV* in major, then as 2 of *IV* and 6 of *V* in minor. This harmonic pedigree is 7, 1, 2, 6.

7. *Ti* began as 3 of *V* in major, next appeared as 5 of *V* and 6 of *V* in minor. This pedigree is 3, 5, 6.

In these pedigrees we observe that of the nine percepts thus far accounted for *do* has reported three and has still to appear as 1, 3, 4, 7, 9, 6; *sol* has reported three and has still to appear as 1, 3, 4, 7, 9, 6; *mi* has reported four and has still to appear as 2, 5, 7, 9, 6; *re* has reported four and has still to appear as 3, 2, 4, 9, 6; *la* has reported five and still has to appear as 1, 2, 7, 6; *fa* has reported four and has still to appear as 1, 3, 5, 4, 9; *ti* has reported three and has still to appear as 1, 2, 4, 7, 9, 6. Of all these relations still remaining to be reported by diatonics both the relations and the harmonies are either chromatic or enharmonic. The above pedigrees of seven tones present an aggregate of twenty-six harmonic relations each of which is distinct and individual. Thus we observe that the multiplication of harmonic relations is very rapid while that of harmonic percepts is very slow. This is true not only of homophony, but of multi-voice music as well. Further back the Zarlino-Riemann theory of pendant minor was alluded to as an example of irreconcilable conflict between music-thinking and music-feeling. This conflict becomes

evident when we subject the foundation of the theory to the test of harmonic self-reports in one voice, a test which we are now prepared to apply having just summed up the original harmonic percepts of homophonic melody and having finished our explanations of the origins both of major and minor. The theory in question is based on acoustics, and postulates that the minor chord springs from a *descending* acoustic series of *undertones* generated by a root on the top just as the major chord springs from the *ascending* acoustic series of *overtones* generated by a root at the bottom, that the minor chord is the exact inverse of the major chord in that the relative intervals and ratios of vibration in both acoustic series are identical, as shown below by the familiar acoustic numbers 1; 2; 3; 4; 5; 6; 8;. Thus at b) the minor chord is as 4; 5; 6; 8; going down, and the major is the same going up. In short, minor is inverted major.

The diagram illustrates two musical staves. The top staff, labeled 'Minor Series', shows a descending scale: C (root), B (2nd), A (3rd), G (4th), F# (5th), E (6th), and D (8th). The bottom staff, labeled 'Major Series', shows an ascending scale: C (root), E (2nd), G (3rd), B (4th), D (5th), F# (6th), and A (8th). Both staves are in common time (indicated by a 'C'). Measure lines connect corresponding notes between the two staves. The note C is marked with a circled 'a' above it, and the note A is marked with a circled 'b' above it. The notes are represented by vertical stems with small dots indicating pitch.

It is assumed that C is the root of both the major and minor triads at b). In other words, the supposed C-minor triad hangs suspended from its aerial root C just as the C-major triad rests upon its ground-root C. The inverted acoustic series forming the above minor triad is a purely arbitrary conception,

since the existence of such a series of undertones has never been demonstrated, nor has it ever been heard by the musical ear. It cannot be gainsaid that from a mathematical point of view this hypothetical series of undertones is both charming and fascinating, since to the *eye* its explanation of the minor chord appears both logical and satisfactory. This probably explains why the theory has won so many adherents. But musical hearing, feeling and perception refuse thus to be deceived. The common harmonic self-report of the minor triad at b) is this: F is the root, A \flat the third, C the fifth. The triad is F-minor, not C-minor. One might as well try to invert one's self and walk on the ceiling as try to perceive C as the root of this triad. The test of harmonic self-reports on the above hypothetical minor series is as follows: 1; or C = s. 2; or C = s. 3; or F = 1. 4; or C = s. 5; or A \flat = s. 6; or F = 1. 8; or C = s.

Next I present the Zarlino-Riemann minor scale, the tones of which are arbitrarily conceived as the components of three pendant primary minor triads supposed to hang suspended from the aerial roots C, F and G. Below compare this pendant minor scale with the ascending major scale and observe the perfect correspondence of the whole and half steps. Just as in the case of the triad so also here in the case of the scales the minor is the exact inverse of the major.

Minor Scale

Major Scale

The test of harmonic self-reports in one voice when applied to this hypothetical minor scale at once discloses the fact that the scale is *major*, not minor. In whatever rhythm we may ascend or descend on this scale the resultant melody will always report itself as major, each individual tone will report a major harmonic percept, in short, we feel and perceive in common that this scale starts and ends on *mi*, the large third of the major tonic-harmony upon which it is based. Our next example presents the scale in its descending form, each tone is named by a syllable, each harmonic percept is marked by its specific number.

3 5 1 3 3 5 , 3
mi — re — do — ti — la — sol — fa — mi

Not only is this Zarlino-Riemann scale major, but it is also identical with the ancient Dorian scale of the Greeks. In the terms of our notation the tonic of this scale is A \flat and not C; the basic harmony of the scale is that of A \flat -major and not the supposititious pendant minor chord of C.

On the line of least resistance, upon which homophonic harmonies assert themselves, this scale absolutely refuses to report the minor mode. However, there are two ways in which in *one voice* this scale may be induced to report itself as minor. First, by a prelude in which we establish the feeling of the minor consonance as below at a); next, by arbitrarily conceiving the scale as minor. In the first case the minor harmonic percepts owing to the prelude arise on the homophonic line of least resistance, while in the second case they are premeditated and therefore selective.

In both cases the result as to harmonic reports is the same and as follows:—

Prelude Scale

a)

Now that we have transmuted the scale from major to minor thereby demonstrating that it may report itself as minor in homophonic melody or one voice, this question arises: Does this scale of minor harmonic percepts in any way support the theory of pendant minor? The above common harmonic self-reports based on common harmonic feeling and perception answer in the negative. These self-reports plainly testify as follows: the scale, now minor, starts and ends on *mi* (C), which is the fifth of the minor tonic-harmony based on *la* (F); its tonic or point of complete repose is F and not C; its tonic-harmony is erect F-minor and not pendant C-minor. Homophonic harmony and its common self-reports being subjects new to music-theory the same is necessarily true of the facts here adduced as well as of the conclusions to which they point. In conclusion it remains to be said that besides being an acoustic theory of harmony based on an acoustic hypothesis, the Zarlino-Riemann theory is specifically a *chord*-theory. Having demonstrated in preceding chapters of this book that chord-harmony is *selective* harmony it is difficult to see how the chord-theories of harmony could possibly have escaped the bias of personal selection and therefore of the personal equation.

49. Chords Derived from the Minor Forms of Consonance and Dissonance in One Voice

From the original minor form of consonance *I* is derived the original minor triad *i*. All other minor triads like *IV* and *V* are duplicates. Below are the triads *I*, *IV*, *V*.



Like its major prototype the minor form of dissonance presents six chords, namely, the small ninth-chord *V_o*, the two seventh-chords *V*, and *vII^o*, the three triads *V*, *vII^o*, *II^o*, as follows:—

5	5	9 7	5	5	9 7
3	3	5	3	3	5
1	1	3	1	3	5

V_o *V₇* *vII^o* *N.B.* *V* *vII^o* *II^o*

Of all these chords only two forms are of minor origin. They are the small ninth-chord *V*, and the diminished seventh-chord *vII^o*, both marked N.B. in our example. Each of these forms is the first of its kind, all like forms being duplicates of these originals. The remaining four chords are duplicates of forms which originated in major and have been presented in § 39. The first, second and fourth of the above chords are based on the harmonic root *mi*, the third

and fifth omit the harmonic root, the sixth omits both the harmonic root and third. The superposed harmonic numbers show that *mi* is the harmonic root of all of the six chords. In § 39 we pointed out and explained by means of the harmonic self-reports of homophony the necessary distinctions between harmonic roots and chord-roots, between harmonic intervals and chord-intervals and by the same means demonstrated that chords are often incompletely represented by one or two components, sometimes appearing detached from their harmonic roots, sometimes from their harmonic roots and thirds, sometimes even from their chord-roots. These distinctions and facts being exemplified in the above groups of chords and having previously been explained it is enough here to call attention to them.

By comparing the above minor group of consonant and dissonant chords with the corresponding major group in § 39 the reader will observe that two chords identical both as to form and component tones appear in both groups. They are: *II* in major and *IV* in minor; *VII°* in major and *II°* in minor. Despite their identity in form and component tones these triads make one report in major and a very different report in minor, as shown below.

	5 7 9	3 5 7
1. Major:	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> re — fa — la </div> II	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> ti — re — fa </div> VII°
	1 3 5	5 7 9
2. Minor:	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> re — fa — la </div> IV	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> ti — re — fa </div> II°

Obviously this difference in harmonic report is caused by difference in relation. Just as in homophony the self-report of a specific tone varies as its relation varies just so in multi-voice music the self-reports of certain specific chords vary as their relations vary. No words can therefore overstate the importance of *relation*, it is everything. Have we not demonstrated in the genesis and evolution of harmony that harmonic form to relation is as effect to cause? We have demonstrated that homophonic melody by means of relation has produced the original forms of harmony and the original tones of the tone-system. Let us be explicit on this question of form and relation. The two are inseparable in concrete music. So long as we are contemplating and investigating tones or chords in *relation* so long *only* are we contemplating and investigating concrete music. But the moment we leave out relation we leave out music and are then contemplating and investigating only the mere material of music. Thus abstracted from relation, a specific tone is simply a constituent of the tone-system distinguishable from the other constituents as they from it by relative pitch. A specific chord thus abstracted from relation is simply one of the innumerable chords of music's chord-material distinguishable from other chords as they from it by difference in structure. Briefly, a tone or a chord out of relation is out of music. The physical, physiological and psychological views, analyses and theories of music's raw material, that is, of tones and chords out of their distinctively musical relations, have not discovered a single truth about music, have added nothing to our

intelligence and appreciation of music, and are utterly valueless to music-theory and music-education. Music itself presents its own peculiar forms and relations, in short, its own peculiar problems to the investigator. However, in his quest for truth the investigator is in reality seeking he knows not what unless he equip himself with the first essential requisite to music-research, namely, with an adequate knowledge of what the peculiar forms, relations and problems of music are. After all, the great leading question is: What is music? And the answer to this question has to be worked out independently by musicians. Music is, and it is futile for physicists to tell us that music is all wrong and should be otherwise.

The harmonic reports of the chords thus far derived plainly show that a chord-root may be a harmonic root or third or fifth; that a chord-third may be a harmonic third or fifth or seventh; that a chord-fifth may be a harmonic fifth or seventh or ninth: in short, that the self-report of a chord is determined by its relation and is ascertained by harmonic analysis as here set forth. No one, for example, hears the component tones of the diminished seventh-chord (VII° , in minor) as root, small third, diminished fifth and diminished seventh: we all hear them as 3, 5, 7, 9. All other chords not based on harmonic roots furnish similar examples. Chords are therefore more than mere combinations of tones differing in structure. Each component tone in a chord reports a *harmonic percept*. Therefore correctly defined, a chord is at once a combination of tones and a *combination of harmonic percepts*. Homophony produced the origi-

nal tones and the original harmonic percepts; in polyphony and chorded music these tones and percepts have been combined in well-nigh every conceivable way.

In parallel examples I next present the major and minor subtonic-seventh-chords. Each of these chords is composed of the four cadence-tones of the mode in which it arose. At a) the chords present double cadences, that is, simultaneously rising and falling cadences. At b) and c) the cadence-tones are separated and the cadences become single, that is, at b) they rise, at c) they fall.

Major

a) b) c)

vii^o₇ I V I IV I

Minor

a) b) c)

vii^o₇ I V I IV I

At b) the bond-tones *sol* in major and *mi* in minor combine with the two rising cadence-tones thus forming the major and minor dominant-triads. At c) the bond-tones *do* in major and *la* in minor combine with the two falling cadence-tones thus forming the major and minor subdominant-triads. The resolutions at b) present the authentic ending, at c) the plagal ending. The next example illustrates these single cadences and two endings in pure diatonic minor, all the triads being minor and composed of diatonics.



The above example may call forth this question: Are not the above triads *I*, *V* and *IV* identical with the secondary triads of the major mode known respectively as *vi*, *iii* and *ii*? The question is premature at this juncture, but may be answered provisionally in the affirmative. As chords they are identical both in major and minor, but their relations in major and minor differ. Their relations in the above example are in minor, and each triad is a combination of the minor harmonic percepts $\text{I} - \text{III} - \text{V}$. Concisely stated, triads which are primary in minor are secondary in major and *vice versa*.

CHAPTER VI

CHORDS IN THE LIGHT OF THEIR ORIGIN

50. *Description and Summary of Chords Thus Far Derived*

At present our list of triads aggregates five in major and six in minor as follows:—

The image displays two sets of musical staves. The top staff, labeled 'In Major', shows four chords: I (C major), II (D minor), IV (F major), V (G major), and VII° (B° minor). The bottom staff, labeled 'In Minor', shows five chords: I (A minor), II° (B° minor), IV (D major), V (E major), and VII° (G major).

This summary presents only three distinct types of triads, the major, the minor, the diminished. The originals of the three types are respectively I in major, i in minor, VII° in major. All other triad-types are either modifications of the three originals or compound chords.

The structure of a triad is described when we name the exact interval relations of its third and fifth. We describe the major triad as root, large third, pure fifth: the minor triad as root, small third, pure fifth: the diminished triad as root, small third, diminished fifth. When we describe the structure of chord-types we treat each type as chord-material and compute the intervals of components from the chord-root without considering whether or not the chord-root is a har-

monic root. But in the harmonic analysis of a concrete case we first name the type of a specific chord and then proceed to describe the chord's specific relation which gives us the harmonic report we are in search of.

There are three triad-positions. In its first position, the triad is named the ground-triad, the chord-root being its lowest tone. In its second position with the chord-third as lowest tone, the triad is named the sixth-chord and may also be called the terce-form. In its third position with the chord-fifth as lowest tone, the triad is named the fourth-sixth chord and may also be called the quint-form. The positions of triads are further distinguished as *close* and *open*: *close* when the components are in closest proximity, as below at *a*), *open* when the components are spread apart as at *b*).

a) Close

I I₆ I₄

b) Open

I I₆ I₄

As everybody knows, all thorough-bass numbers like $\frac{5}{4}$ and $\frac{6}{4}$ in our example indicate intervals as computed from the lowest tone or bass.

Seventh-Chords. We have thus far presented four, two in major, two in minor. They are:—

In Major	In Minor
V ₇	V ₇
N.B.	N.B.
$\frac{vii^o}{7}$	$\frac{vii^o}{7}$

This summary presents three types, each marked N.B. Each of these types is the original; the chord-root of the first is the major dominant, that of the second is the major upleader, that of the third is the minor upleader. Every type of chord should have a name in terms descriptive of its structure like the three triad-types just considered. Since any chord-type may appear on any tone in any key it would simplify analysis were we able to refer to each specific type by its structural name before proceeding to report on its specific relation in any special concrete case. The first of the above types of seventh-chords is known as the dominant-seventh-chord, the second as the major subtonic seventh-chord, the third as the minor subtonic seventh-chord and also as the diminished seventh-chord. All these names except the last are relation-names. The first type is also known as the primary and also as the main (Haupt) seventh-chord, and these names also describe relation instead of structure. Before proceeding to give each of the above seventh-chords its structural name we will first explain how the form of such a chord is described. A seventh-chord is a combination of a triad and a superadded seventh. Its description requires two terms, the first defining the triad, the second defining the seventh. The two terms joined by a hyphen will give the exact structural name of the specific type. The first of the three types (N.B. in our example) comprises a *major* triad and a *small* seventh; the structural name of this type is therefore the *major-small* seventh-chord; the first of the hyphened words describes the triad, the second describes the seventh. Accordingly the sec-

ond type (second N.B. in example) is named the *diminished-small* seventh-chord. The third type (last N.B. in example) is named the *diminished-diminished* seventh-chord, or briefly, the *diminished* seventh-chord. All other types of seventh-chords are either modifications of these or compound chords.

Next we exemplify the four positions or forms of a seventh-chord. They are: 1. the ground-form with chord-root as lowest tone; 2. the terce-form with chord-third as lowest tone; 3. the quint-form with chord-fifth as lowest tone; 4. the sept-form with chord-seventh as lowest tone. The four are known respectively as the ground-seventh-chord, chord of the fifth-sixth, chord of the third-fourth, chord of the second. All appear below in close and open positions.

Close *Open*

V₇ V_{9/5} V_{5/4} V_{2/3} V₇ V_{9/5} V_{5/4} V_{2/3}

Ninth-Chords. We have thus far derived two, the large ninth-chord in major, the small ninth-chord in minor: both are based on the dominant, and each is the original of its peculiar type.

In Major *In Minor*

V₉ V

The description of a ninth-chord requires three terms, one for the basic triad, one for the superadded

seventh, one for the superadded ninth. Thus the large ninth-chord is described as major-small-large, the small ninth-chord as major-small-small.

Owing to the fact that the chord of the ninth extends beyond one octave the customary inversion-idea cannot be applied to this chord. In truth the idea though universally practiced cannot logically apply to any chord, since the inversion of a chord, like that of a tone, is simply an impossibility. A triad has three positions close and open, a seventh-chord has four positions close and open, and each individual position is an individual form distinguished from other positions and forms by its lowest tone or bass. Thus the ninth-chord falls in line with the triad and seventh-chord. Having five components the ninth-chord may appear in five positions close and open. They are presented in the next example. The first position is the ground-form with chord-root as bass and is marked \textcircled{e} ; the second with chord-third as bass is the terce-form and is marked \textcircled{g} ; the third with chord-fifth as bass is the quint-form, marked $\textcircled{5}$; the fourth with chord-seventh as bass is the sept-form, marked $\textcircled{7}$; the fifth with chord-ninth as bass is the none-form, marked $\textcircled{9}$.

$V9$ V_3^9

V_5^9 ————— V_7^9 ————— V_9^9

The open positions after the close position of each of the above forms are easily multiplied by conceiving other combinations of the five chord-components. When viewed as abstract material, the close positions of the above forms from the second onward strike both ear and eye as amorphous and repulsive. But in the concrete when each component reports a clear and definite harmonic percept these chords at once gain a definite shape and suggest many conjunctions with other chords, some preceding, others succeeding them. For the time being we are summarizing and describing the structure of chords the origin of which we have explained in previous chapters. On the other hand, the treatment of chords in concrete music is the special subject of another part of this work. But a word in the latter connection may be said here. As harmonies we have seen that the large and small ninth-chords appear sometimes with the root, at other times without the root. With the *harmonic root* the two above types are classed as ninth-chords; without the harmonic root the resultant chords are classed as seventh-chords. By omitting the harmonic root in the above example all the chords would become seventh-chords.

I next present the two original types of ninth-chords in a series of ground-forms very commonly employed, especially in instrumental music. It will be observed in these illustrations that while the chord-root is retained throughout, the upper four tones appear successively in four positions first close, then open.

Large Ninth-Chord

V9

Small Ninth-Chord

V9

All other types of ninth-chords are either modifications of the original two or compound chords.

51. *Simple and Compound Chords Defined*

1. A *simple* chord is a combination of components of a *single* harmony.

2. A *compound* chord is a combination of components of *two or more* harmonies.

In the above summary all the chords are simple and all the types there presented are types of simple chords. Their sole guide having been harmonic feeling and

perception, the first builders of chords worked inductively and were not troubled by laws of acoustics. Moritz Hauptmann* tells us that treatises on harmony usually open with a learned chapter on acoustics the half-truths in which have little if any influence on the chapters that follow. The truth is that the commonly adopted rules for building chords were formulated in accordance with the dictates of harmonic feeling and perception. The rules are: for building triads, superadd third and fifth to root; for seventh-chords, superadd seventh to triad; for ninth-chords, superadd seventh and ninth to triad. The validity of these rules as applied to *simple* chords has been confirmed by the three-tone, four-tone and five-tone threads of original harmony in one voice. This principle of chord-building by superadding third upon third has been extended beyond the ninth to the eleventh and thirteenth. The resultant chords, all of which are *compound*, are known as chords of the eleventh and thirteenth. The above rules apply exclusively to simple chords. Their application to chords in general is a purely arbitrary procedure and has caused much gratuitous confusion in heads and books. For when our intellectual or conceptual report on a specific chord in a specific relation does not agree with and is in truth utterly refuted by our concrete perception of that chord's harmonic report, how can we help feeling confused! Theories that present such conceptions are certainly false. Viewed in the abstract a chord is musically dead; we have done with it when we describe its structure and classify it. Viewed in the concrete a chord is alive, each of its

components is alive with its harmonic self-report, for the chord is musically related. We are here concerned with chords that are alive. We have seen that in concrete music, harmonies may be completely and incompletely represented by chords; completely when the chord presents all the harmonic components, incompletely when certain components are omitted. Whatever their number, when the components of a chord report a common root then the chord is simple, and when they report two or more roots then the chord is compound. *The largest number of chords in use are compound.* The subject of compound chords belongs to Part II of this work, but a few examples at this juncture will suffice to show what they are. To the two definitions of chords at the opening of this section we now add a third which is general.

3. Chords are *selective* combinations of two or three or four or five or more individual tones. They are classed under the following heads: I. Consonant or Dissonant. II. Simple or Compound. In the following parallel examples in major and minor all the combinations marked by asterisks, with the exception of the second, are compound chords. In these compound biads¹ (two-tone-chords) the two tones are components of different harmonies; one reports one root, the other another root.

1 3 3 9 1 5 3 5 3 1 3 5 1
1 3 1 5 3 1 1 3 9 5 7 7 3

In Major

¹ The writer coined the word *biad* by analogy with *triad* and *tetrad*. L. E. K.

5 1 3 1 3 3 5 5 5 3 3 9 1
 5 5 1 1 1 1 3 3 3 1 7 7 7

5 1 3 1 3 3 5 5 5 3 3 9 1
 5 5 1 1 1 1 3 3 3 1 7 7 7

The above superposed percept-numbers, large and small, register our common perception of the concrete harmonic self-report of each tone in each biad and

therefore of each biad's harmonic relation. Relation, being the immediate cause of a tone's and chord's specific self-report, is first of all a question of mode: Is the mode major or is it minor? This becomes plain when we compare the corresponding relations and consequent self-reports in these parallel examples. The two examples present a number of the same biads, but the reader will observe that the same biad makes one report in major and quite another report in minor. In addition to the question of mode one of three other questions enters into this self-report-determining relation of every tone or chord. The three questions are: Whither? Whence? Whence and whither? The first pertains to an *initial* tone or chord, whose self-reports are influenced by what follows. The second pertains to a *terminal* tone or chord whose self-reports are influenced by what precedes. The third pertains to an intermediate tone or chord whose self-reports are influenced both by what precedes and follows. By concretely thinking and carefully comparing these two examples of biads the reader will appreciate the influences of this whither, whence and whence-whither of relation. One more remark. All biads are incomplete forms either of triads or seventh-chords or ninth-chords. In a series of paragraphs, each devoted to a measure of the above parallel examples, we will now take up the explanation of the biads marked by asterisks, first explaining the biad in major and then the corresponding biad in minor.

First Measure. This biad (with asterisk) simultaneously reports 3 of I and 3 of V, is therefore a

compound chord and represents the major mediant-triad the symbol of which is III. The corresponding biad in minor is a compound of 2 of I and 3 of V and represents the minor mediant-triad known by the symbol **IV**. Thus the major mediant-triad is a compound of the *harmonies* I and V: the minor mediant-triad is a compound of the *harmonies* I and V. I next present the full triads with harmonic report of each component.

1. Major Mediant-Triad:	3 5-1 3 mi — sol — ti	marked III.
	E G B	

2. Minor Mediant-Triad:	2 6-1 3 do — mi — si	marked IV .
	C E G [#]	

The three tones in these triads are known as the chord-root, chord-third, chord-fifth respectively. The middle tone (chord-third) in each of the triads simultaneously reports itself as a component of two harmonies. A tone presenting such a double report is named a *double harmonic*. Every compound chord contains at least one double harmonic. *Primary chords are simple: secondary chords, like those above, are compound. Therefore secondary chords are compounds of primary or simple chords.* Before and after the simple chords of which they are compounds, the two above triads appear in third-relations and are heard as compound in accordance with the above analysis. They are given below in these third-relations and are marked N.B.

In Major

In Minor

A musical score for two voices. The top voice is in soprano C major, indicated by a treble clef and a key signature of one sharp. The bottom voice is in bass F major, indicated by a bass clef and a key signature of one flat. The score consists of ten measures. Measures 1-2: I (C) - III (E) - I (C). Measures 3-4: V (G) - III (E). Measures 5-6: V (G) - I (C). Measures 7-8: II (D) - I (C). Measures 9-10: V (G) - II (D).

In short, these triads are heard as compound in all relations excepting *fifth-relations*, in which case they are heard as simple chords, that is, chords whose components all report a common root. The structural description of the two triads is as follows: the major mediant (III) is a minor triad its chord-intervals being root, small third, pure fifth; the minor mediant (IV) is an augmented triad its chord-intervals being root, large third, augmented fifth. This type of augmented triad is supposed by Richter and others to have arisen in minor on the third degree of the scale. This would mean that our example presents the original augmented chord. We shall see that this is not so, since the harmonic percept of the augmented fifth first arose in homophony on the major dominant, and we shall further see that the augmented triad of the major dominant is a *simple* chord.

Since the above mediant-triads are compounds of the tonic and dominant harmonies of their respective modes it follows that there are other secondary triads, namely, those which are compounds of tonic and sub-dominant and those which are compounds of dominant and subdominant. These are the submediant-triads **vi** in major and **VI** in minor, and the super-

tonic-triads II in major and II° in minor. Thus in each mode there are three primary and three secondary triads. We first present the harmonic analysis of the major and minor submediant-triads.

1. Major:

	3	5-1	3	
la	-	do	-	mi
A	C	E		

 - VI.

2. Minor:

*	5-1	*		
fa	-	la	-	do
F	A	C		

 - VII.

It is only in certain relations that these triads make the above self-reports. They do so when they appear as bychords on light rhythm-periods each before and after the primary triads of which they are compounds. See below:—

1 Major

Minor

¹ This example and those on pp. 251 and 252, not found in the MS., were supplied by Miss Luise Haeseler. L. E. K.

In most other relations these secondaries are heard as simple chords. Surprising and noteworthy are the facts first, that the triad *vi* is at once a *minor* triad and a compound of two primary *major* triads; second, that the triad *VI* is at once a *major* triad and a compound of two primary *minor* triads. The two asterisk-biads in the ninth and tenth measures of our parallel examples represent the triads in question and report them as compound.

Next follows the analysis of the supertonic triads *ii* in major and *II°* in minor.

$$\begin{array}{c} 5 \quad 7-1 \quad 9-3 \\ 1. \text{ Major : } \quad \left. \begin{matrix} re & - & fa & - & la \\ D & & F & & A \end{matrix} \right\} = ii. \end{array}$$

$$\begin{array}{c} 5 \quad 7- \quad e-e \\ 2. \text{ Minor : } \quad \left. \begin{matrix} ti & - & re & - & fa \\ B & & D & & F \end{matrix} \right\} = II^{\circ} \end{array}$$

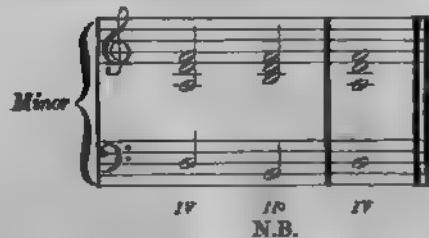
These compounds of *V* and *IV* in major, *V* and *IV* in minor, make the above self-reports as bychords in connection with their respective modal subdominant-triads as follows:—

1

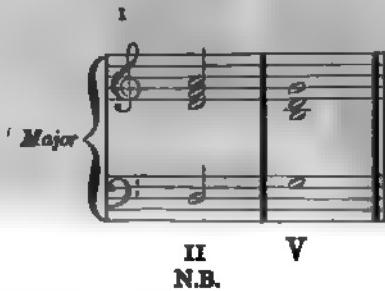
Major

IV $\frac{II}{N.B.}$ IV

¹ See footnote, p. 250.



The asterisk-biads in the seventh measure, page 246, represent these supertonic-triads and are heard as compound. Before the dominant these triads are heard as simple chords.



The books agree that this downward progression from II to V and from II° to V is most natural and correct, but do not satisfactorily explain why. The

¹ See footnote, p. 250.

supertonic-triad is based on the fifth of the dominant and therefore lies *over* it. Besides this, the fifth of the supertonic-triad is the original ninth of the dominant and its natural tendency is downward. Hence these natural progressions.

Second Measure. The supertonic-triads as simple chords and as just described are represented by the asterisk-biads in this measure which precede the dominant. Their analysis in this relation is as follows:
 $\text{II} = 5, \gamma, 9; \text{II}^\circ = 5, \gamma, \circ$.

Third Measure. This biad is a compound of I and V, and represents the secondary seventh-chord of the major mediant III_γ . The corresponding biad in minor, a compound of I and V, represents the corresponding chord $\text{III}7$ in minor. Below are the full harmonic reports on these chords.

	3	5-1	3	5	}
1. Major:	mi	- sol	- ti	- re	
	E	G	B	D	}
2. Minor:	do	- mi	- si	- ti	
	C	E	G \sharp	B	

The remaining secondary seventh-chords (excluding those of the major and minor subtonics which we have already analyzed and found to be simple chords) are compounds of primary harmonies. They are those of the two tonics I_7 and i_7 ; those of the two subdominants IV_7 and iv_7 ; those of the two submediants vi , and VI_7 ; those of the two supertoniccs ii , and II° . These chords are next analyzed in the order of their mention. I_7 is a compound of the primaries I and V; i_7 is a compound of I and V, as follows:—

1. Major :	1 3 5-1 3 do — mi — sol — si C E G B	= I 7.
------------	--	--------

2. Minor :	1 3 5-1 3 la — do — mi — si A C E G	= I 7.
------------	---	--------

Next follow the major subdominant seventh-chord which is a compound of I and IV and the corresponding chord in minor which is a compound of *I* and *IV*.

1. Major :	1 3 5-1 3 fa — la — do — mi F A C E	= IV 7.
------------	---	---------

2. Minor :	1 3 5-1 3 re — fa — la — do D F A C	= IV 7.
------------	---	---------

¹ The submediant seventh-chord in major is a compound of IV and I; in minor it is a compound of *IV* and *I*, as follows:—

1. Major :	3 5-1 3 5 la — do — mi — sol A C E G	= VI 7.
------------	--	---------

2. Minor :	3 5-1 3 5 fa — la — do — mi F A C E	= VI 7.
------------	---	---------

The supertonic seventh-chord in major is a compound of V and IV, while in minor it is a compound of *V* and *IV*, as follows:—

¹ This paragraph omitted in MS. was supplied by Miss Louise Haesler. L. E. K.

1. Major:	5 7-1 9-3 5 <i>re - fa - la - do</i> <table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse;"> <tr> <td style="padding: 2px;">D</td><td style="padding: 2px;">F</td><td style="padding: 2px;">A</td><td style="padding: 2px;">C</td></tr> </table>	D	F	A	C	} - II. _r
D	F	A	C			

2. Minor:	5 7-1 9-8 5 <i>ti - re - fa - la</i> <table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse;"> <tr> <td style="padding: 2px;">B</td><td style="padding: 2px;">D</td><td style="padding: 2px;">F</td><td style="padding: 2px;">A</td></tr> </table>	B	D	F	A	} - II. _r
B	D	F	A			

While in certain relations there are variations in the reports of these secondary seventh-chords they nevertheless always report themselves as compound. These compound triads and seventh chords call forth many observations which however belong to Part II on chords. My purpose here is fulfilled by introducing the subject of compound chords, by showing that they really exist and what they are. Interested readers will observe the differences in major and minor of the self-reports of certain chords which are identical in both modes.

Fourth Measure. The asterisk-biad is a compound of I and V differing from the compounds thus far considered. The regnant harmony is that of the dominant and is represented by its seventh in the lower tone and therefore the upper tone is a bytone. In short, this is a compound of regnant tone and bytone, examples of which are very common. All this is true of the corresponding biad in minor.

Fifth Measure. The parallel asterisk-biads present similar compounds of regnant tone and bytone.

Sixth Measure. These compound biads represent the major and minor tonic-seventh-chords which we analyzed a moment ago.

Seventh Measure. These parallel biads represent

the major and minor supertonic-triads in relations in which they are heard as compound chords. They were analyzed in the paragraph on the first measure.

Eighth Measure. Compare this second biad with the last biad in the preceding measure and observe how the self-report of a specific combination may vary even in the same mode. Also compare the same biads in minor.

Ninth and Tenth Measures. Both measures present the same biad in different positions. This biad represents the submediant-triad in a relation in which it reports itself a compound chord. The same applies to the corresponding biads in minor. The analysis of these submediant triads has already been given.

Eleventh Measure. These parallel compound biads represent respectively the major and minor submediant-seventh-chords which were analyzed on a previous page.

Last Measure. Both of these biads are based on the regnant dominant, and are therefore compounds of a regnant tone and a bytone. In the first biad the bytone is below, in the second it is above. The same is true of the corresponding biads in minor. This concludes the analysis of the parallel examples on pages 245-246.

The only secondary triads and seventh-chords not included in the above analyses are those of the major and minor subtonics, which are simple chords, since the components of each report a common root. It may also be stated here that all secondary ninth-chords are compounds either of two or of three primary harmonies. In another chapter we shall con-

sider the conclusions to be drawn from the facts adduced from these analyses.

Our tone-material thus far accounted for admits of a brief presentation of two other groups of compound chord-structures both of which are very common and have proved puzzling and difficult to account for and explain by means of the arbitrary principle of super-added thirds, a principle which in no way applies to them. The first of these groups of chords are *compounds of repose-tones and cadence-tones*, that is, of *stable and unstable* tones. The second group comprises chords with superfix-tones, infix-tones and subfix-tones, that is to say, chords with a tone added above, between or below. Our next parallel examples present compound chords of the first group.

In Major

a) 1 1 5 3 b) 1 5 1 7 c) 1 3 1 5

In Major

a) 1 1-5 e) 1-5 i) 1-5 d) 7-1 h) 7-1

In Major

d) 5 9-3 9-3 e) 5 7-1 7-1 i) 5 9-3 9-3 h) 5 7-1 7-1

All the above combinations marked by asterisks are compounds either of the two primaries I—V in major and *i*—*V* in minor, or of the three primaries I—V—IV in major and *i*—*V*—*IV* in minor.

The chords in *a*), *b*), *c*), *d*), *e*) and *f*) are compounds of *one* stable tone plus one, two, three and four unstable tones respectively. The stable tone *do 1* (C) is the *chord-root* of each of these compound chords. Why? First, because being *the tone* to which the other tones are added and being stable it is

the principal tone in each chord; second, because it is the harmonic root of the chord into which each of these compound chords resolves. The chords in *g)* and *h)* are compounds of *two* stable tones plus three and four unstable tones respectively. Both of these *stable* tones *do* (C) and *sol* (G) are *harmonic roots*, but for the reasons just given *do* (C) is the *chord-root* of these compounds. The harmonic root *fa* (F) which appears in these chords is in every case an *unstable* tone. The chord-root of these compounds may appear below, between or above the other chord-components, but the ground-form or fundamental position of these and like chords is that form or position in which the chord-root is lowest tone or bass. In all cases the structure of these chords is described in accordance with the ground-form and in the interval-terminology of thorough bass. On the other hand, the harmonic reports of these chords are determined by the concrete relations in which they appear. While this species of compound chord may arise on any tone their occurrence is most frequent on the major and minor tonics and dominants. There are so many types of this species of chord that we now present only a few others and defer their harmonic analysis owing to the fact that they introduce harmonic percepts not yet accounted for.





The above ties for stable tones, and cadence-marks for unstable tones plainly indicate the resolutions of these compound chords into the major tonic-harmony. To the eye the first three chords appear to be nothing but fourth positions of the diminished seventh-chord based on the chord-root D \sharp in which case the chords would be simple. Not so to the ear. In all these chords *do* (C) is stable and reports itself as *harmonic root*, that is, as 1. The attempt to think *do* in these compounds as a small ninth and as unstable, in short, as anything but 1 and stable, results in a voluntary intellectual strain which is wholly unsupported and contradicted by the common reports of feeling and

perception. As to number and variety there is no limit to compound chord-structures of this group, since they include every imaginable combination of one or two or three stable tones plus from one to four distinct unstable tones in forms in which each compound tone appears but once and in other forms in which components are doubled and even trebled. Moreover, these compound chords may be conceived on any tone and in endless relations. *In fine*, these chords are distinct structures because each may be a *regnant harmony* in which relation the components of each are *regnant tones*. The fact that as regnant harmonies each of these compound chords may be elaborated with its bytones may prove suggestive to composers in that it points to a wealth of new melodic, harmonic and polyphonic possibilities as well as to many as yet unthought and unpenned ornamental figures and passages. The study and elaboration of these compound chords as well as of others about to be presented may serve as a stimulus to the composer's thought and imagination.

Attention is next directed to what on a previous page was called a second group of compound chords. The description of these chords is roughly as follows: Each of these structures has a triad for its nucleus and to this triad *one* tone is added either above or below. The tone when added above is a supersixth of the chord-root and the resultant combination is named a *supersixth-chord*. The tone when added below is a subsecond of the chord-root and the resultant chord is named a *subsecond-chord*. To understand these or any other chords they must be conceived in the con-

crete as *regnant harmonies* the self-reports of which are perfectly distinct. The distinctive peculiarity of these compounds is simply this: *The added tone does not disturb the identity and predominance of the triad.* Conversely, the triad preserves its identity, regnancy and predominance after the tone is added. For example: after superadding A to the C-major tonic-triad the triad still retains its identity, regnancy and predominance and we hear the new combination as the major tonic-triad plus the added tone. True, the resultant chord is a new and distinct idea and unity, and the added tone adds something new to the self-reports of the triad-components, thus creating the compound chord, nevertheless the truth of our thesis persists, the triad does not lose its identity and predominance. The nucleus-triad of a supersixth or sub-second chord may be major or minor or augmented or diminished, and every type of these chords may be found on any tone in any key. This conveys some idea of their limitless number. Below in parallel examples are supersixth-chords based on the triads of the major and minor tonics, dominants and subdominants in a), b) and c) respectively. These chords are marked by adding the symbols +6 to the bass-number, pitch-modifying signs being added when necessary.

In Major

a) I I+e V V V+e n V IV IV+e I
 * * * *



While the added tone in each above supersixth-chord does not disturb the identity and regnancy of the nucleus-triad it does affect the two lower tones of the nucleus-triad in that it transmutes them from simple to compound harmonics. In fact, the added tone and these two lower tones of the nucleus-triad combine in and represent another, a *second triad* in each such chord. Hence this definition: *A supersixth-chord is a complex of two triads one of which predominates and is the nucleus.* How do we know which of the two triads is the nucleus? This is reported by the *regnant harmony*. We will analyze the first of these chords marked I + 6 in a). This chord is a complex of I (C-major triad) and vi (A-minor triad). Of these two triads the former is at once nucleus, tonic, *primary and simple*, while the latter is at once submediant, *secondary and compound*, a compound as already shown of the harmonies I and IV. Thus I + 6 is a complex of the triads I—vi and a compound of the harmonies I—IV. A compound chord however complex is a distinct idea and unit; it differs from every other chord of the same and other species though its structure may be similar; it is felt, heard and thought as a *single idea*, which is the direct product of its specific combination. This will appear as we proceed to analyze the other supersixth-chords of our example. In a) the chord I + 6 is a complex of

the triads *i*—*VI* and a compound of the harmonies *i*—*IV*. In *b*) *V*+6 (major) is a complex of the triads *V*—*III* and a compound of the harmonies *V*—*I*, while *V*+6 (minor) is a complex of the triads *V*—*II* and a compound of the harmonies *V*—*I*. In *c*) *IV*+6 (major) is a complex of the triads *IV*—*II* and a compound of the harmonies *IV*—*V* against which *IV*+6 (minor) is a complex of the triads *IV*—*II*^o and a compound of the harmonies *IV*—*V*. Our analysis suffices to show the exact structure of these chords and suggests their natural relations to other chords which we shall consider in Part II.

Rameau first conceived and presented the supersixth-chord which he found on the major subdominant-triad (as above in *c*)) and of which he explained that the added tone did not change the triad. But all the other supersixth-chords in our example are formed in the same way, are for the most part in the same common use, are equally distinct ideas, the harmonic report of each being equally distinct and definite; in short, they are actualities not to be overlooked and commanding general recognition.

The fact that each of the above chords is a complex of two triads in which one of the two triads is nucleus and predominates, naturally suggests this question: Does the other triad in each of these complexes ever assert itself as *nucleus and predominant*? Yes, it does. By what test is this to be verified and known? By the immutable report of regnant harmony. All this is conclusively demonstrated in the next group of parallel examples in which the asterisked chords follow each other in the same order as those in the pre-

ceding group of examples. One by one in their given order let the reader compare the corresponding asterisk-chords in both groups of examples. He will observe that each of the corresponding chords in both groups is a combination of the *same* tones, a complex of the *same* triads, a compound of the *same* harmonies. But nevertheless each chord in the group of examples below is an entirely *different, new and distinct structure and idea.* The structure is as follows. Each of the asterisked chords below is formed by subadding a second to a triad and is named a subsecond-chord. The symbols + 2 mark the subsecond-chord.

The image contains two sets of musical staves, one for Major and one for Minor, each with three groups of chords labeled (a), (b), and (c).

In Major:

- Group (a):** Bass clef. Chords VI, VI+2*, IV.
- Group (b):** Treble clef. Chords III, III+2*, I.
- Group (c):** Bass clef. Chords II, II+2*, V₇.

In Minor:

- Group (a):** Bass clef. Chords VI, VI+2, IV.
- Group (b):** Treble clef. Chords III, III+2, I.
- Group (c):** Bass clef. Chords II, II+2, V₇.

Chords are represented by vertical stems with horizontal dashes indicating pitch. Asterisks (*) are placed under specific chords in each group to indicate the subsecond-chords.

The concrete idea of each of the above subsecond-chords is explained in the terms of harmonic analysis as follows: In a) the chord VI+2 (major) is a complex of the two triads VI—I, VI predominating, and a compound of the harmonies I—IV: against this VI+2 (minor) is a complex of the triads VI—I, VI predominating, and a compound of the harmonies I—IV. In b) III+2 is a complex of the triads III—V, III predominating, and a compound of the

harmonies I—V, against which $\text{II} + 2$ (minor) is a complex of the triads $\text{II} - V, \text{II}$ predominating, and a compound of the harmonies $I - V$. In c) the chord $\text{II} + 2$ (major) is a complex of the triads $\text{II} - \text{IV}, \text{II}$ predominating, and a compound of the harmonies $\text{V} - \text{IV}$, against which $\text{II}^\circ + 2$ (minor) is a complex of the triads $\text{II}^\circ - \text{IV}, \text{II}^\circ$ predominating, and a compound of the harmonies $\text{V} - \text{IV}$.

Analysts do not agree on the chord in the opening measures of Beethoven's Sonata Op. 31 No. 3. This chord is $\text{II} + 2$ in its $\frac{5}{3}$ position, the one above in c), as shown in our next illustration. Most of these chords appear both in major and minor, their harmonic reports varying as their relations are changed. Thus, for example, the chord $\text{VI} + 2$ (above in major) appears in minor where it becomes $I + 2$. This is exemplified below in the opening measures of Beethoven's Sonata Op. 27 No. 2.

Op. 31. No. 3.

Op. 27. No. 2.



The thorough-bass mark of the *ground-form* or *first position* of a supersixth-chord is 6, of that of a subsecond-chord is 2. These chords being combinations of four tones naturally have four positions both in close and open voicing. Since a combination of the *same* four tones is now a supersixth-chord and now a subsecond-chord, now reports itself in major, now in minor, since each such chord may appear in one of four positions either in close or open voicing, how is it possible to tell which is which? *Always* by the report of regnant harmony, which is absolute. The chords I+6 in major and I+2 in minor are combinations of the *same* four tones and will serve to illustrate all these points. Both are presented below,

a) *In Major*

b) *In Minor*

A musical score comparing two chords, labeled 'Close' and 'Open', in major and minor. The top section, labeled 'Close', shows a treble clef staff with four notes and a bass clef staff with one note. The bottom section, labeled 'Open', shows a treble clef staff with four notes and a bass clef staff with one note. The Roman numerals I+6 and I+2 are at the bottom.

each in four positions in close and open voicing together with its peculiar thorough bass numbers.

In *a*) the regnant harmony of melody and chord report the major-tonic-triad as nucleus and predominant, C (*do*) as chord-root and A (*la*) as added tone. In *b*) the same sources report the minor tonic-triad as nucleus and predominant, A (*la*) as chord-root, G (*sol*) as added tone. To the eye the chords in *a*) and *b*) appear to present the same structures and ideas: to the ear, as the above analysis shows, they present entirely distinct structures and ideas. In *a*) we all hear a *major triad* plus a supersixth; in *b*) we all hear a *minor triad* plus a subsecond. If music is what we *hear* rather than what we *see* then supersixth-chords and subsecond-chords are positive realities and facts of common concrete experience which are recorded in every music-score and confirmed in every musical mind. But, it will be asked, are not the above chords as well as all the other supersixth and subsecond chords thus far presented simply *secondary seventh-chords*? Yes and no. Yes, in the sense that they are commonly known and classed as such. Emphatically *no*, in the sense that their structure is the same as that of the *actual harmonic seventh-chords* V, in major and V, in minor. Once more, closely observe the above two chords I + 6 and I + 2. Does either of the two contain a *harmonic seventh*? No: in certain positions both chords present a *seventh*, but this seventh is a *chord-seventh*, that is, an arbitrary *thorough-bass* seventh computed from an arbitrary chord-root; it is not a *harmonic seventh*, as the following analysis proves. Above in *a*) the chord I + 6

reports the components of its nucleus-triad to be 1, 3, 5 of I and reports its added tone to be 3 of IV, while in b) the chord *I + 2* reports the components of its nucleus-triad to be 1, 3, 5 of *I* and reports its added tone to be 5 of *III*. Thus neither of the two chords contains and reports a *harmonic seventh*. Hence this obvious question: Should chords without harmonic sevenths be known and classed as *seventh-chords*? Thorough-bass answers *yes*; harmony answers *no*. That is to say, from the view-point of thorough-bass the above chords are seventh-chords, from the view-point of harmony they are not. If we distinguish between the two view-points, both of which are necessary, there need be no difficulty or confusion. In fact, the prevalent thorough-bass system and its terminology are indispensable to the theory and practice of harmony; not only is their utility unquestionable, but they have become fixed habits. The adoption of a simple and exact term from the German will, I think, remove the whole difficulty. To explain: For *triad* the German says *Dreiklang*, for *seventh-chord* the German says not only *Septimenaccord*, but also *Vierklang*. *Vierklang* is the term in question. According as we may prefer its Latin or Greek derivation the English equivalent of *Vierklang* is quadrad or tetrad. I suggest the adoption of the term *tetrad* as the class-name of *all chords of four components*. Tetrads may be subdivided into as many distinct groups as there are distinct structures. Thus seventh-chords would form one group, supersixth-chords would form another group, subsecond-chords still another, and so on. Such a classification would not only conform both

with harmony and thorough-bass and render the two reciprocally explanatory, but it would enable us to say truly that certain tetrads are seventh-chords, certain other tetrads are supersixth-chords, and so forth. This would deliver us from that unnecessary and harassing evil of trying to force all chords to fit into one of a few arbitrary and conventional thorough-bass patterns. The truth is that music resembles nature in that its species and varieties of distinct structures are countless and limitless. Everywhere in nature there is music, everywhere in music there is nature.

In the next parallel examples the same four tones combine in forming a subsecond-chord in *a*) and a supersixth-chord in *b*). The subsecond-chord in *c*) and the supersixth-chord in *d*) are likewise combinations of the same four tones. These chords are marked by asterisks and their forms are explained by the accompanying symbols. Minuter analysis is unnecessary here since each chord is a complex of triads and compound of harmonies similar to those previously presented and analyzed.

In Major

a)

I I+2 VI IV I III III+2 V I

*

b)

IV IV+2 VII7 I VI VI+2 I V

*

c)

IV IV+2 VII7 I VI VI+2 I V

*

d)

IV IV+2 VII7 I VI VI+2 I V

*

CHORDS IN THE LIGHT OF THEIR ORIGIN 271

*In
Minor*

a)

I $IV+2$ VI IV I $VIIo_7$ VI $VI+o$ V I

*

b)

I $IV+2$ VI IV I $VIIo_7$ VI $VI+o$ V I

*

c)

IV $IV+2$ $VIIo_7$ I VI VI $VI+o$ I V

*

d)

I IV $VIIo_7$ I VI VI $VI+o$ I V

*

In the chords marked by asterisks the next collection of parallel examples presents supersixth-chords in each of which the added tone is either a chromatic or an enharmonic. Most of these chords are familiar and are known in current text-books by other names. In structure and idea they present and report themselves as tetrads of the supersixth-group, of which there are as many varieties as there are distinct structures. The possible connections of these chords being wellnigh boundless only a few examples are given, and owing to the fact that we have not yet explained the genesis of these chromatic and enharmonic harmonies which these chords represent, their further analysis is deferred.

In Major

a)

I+e I+eg V V+e V+eg II II V

*

b)

I+e I+eg VII V₇ IV+e IV+eg I

*

c)

V+e V+eg VII V₇ IV+e IV+eg I

*

*In
Minor*

a) b) c)

$V+G$ $V+ex$ V $V+G$ $V+ex$ V $V+G$ $V+ex$ V

* * * * * *

The compound tetrad having been introduced and explained, the subject is here dropped. Of several other distinct species of compound chords I will point out but one more with which the present provisional exposition of this wide and fertile field of inquiry may be brought to a conclusion. The *harmonic* analysis of the peculiar and distinct chord-structures now confronting us and marked by asterisks in the next group of examples is omitted save in one important particular, namely: the *harmonic root* of each such chord is indicated by a capital letter. Thus the harmonic root of the asterisked chords in a) is G, in b) is C, and so on. The key being C major the harmonic root G in a) is the dominant, C in b) is the tonic, and so on. These harmonic roots are reported by the regnant harmony in each instance.

1. 2.

G *

G *

CHORDS IN THE LIGHT OF THEIR ORIGIN 273

3.

b) 1. 2.

G C C

C C C

C D

G G

1. 2. 3.

G G G
* * *

Each of these chords is a regnant harmony, each component of each chord is therefore a *regnant* tone and reports a harmonic percept. For the present this ends our harmonic analysis of these structures because each reports certain harmonic percepts which will not be explained and ascertained until we reach the chapter on chromatic and enharmonic harmony. Our present description of these chords will therefore be superficial because confined to the abstract interval-terms of thorough-bass but will nevertheless suffice for their introduction. The peculiarity common to all these compound chords and rendering them distinct from all others is this: Each contains two distinct components answering at once to the same *letter-name* and to the same interval-denomination as chord-root, chord-third and so forth. Observe the asterisked chord in a) 1 and 2: it contains a G and a G \sharp : G is the chord-root, G \sharp is the chord-root sharpened: apparently the chord has two roots: harmonically of course this is not the case: regnant harmony reports that G is the chord-root and that G \sharp is an added tone. The asterisked chord in b) 1 and 2 contains E \flat and E \natural , that in 3 contains E and E \natural : thus each of these chords contains two distinct chord-thirds of the root C. The

asterisked chord in c) 1 and 2 contains G \flat and G \sharp , that in 3 contains G and G \flat , that in 4 contains A and A \sharp : each contains two distinct chord-fifths of a common chord-root. Likewise each of the asterisked chords in d) contains two distinct chord-sevenths of the same root, in e) two distinct chord-ninths of the same root. Now it may be objected that all these structures are nothing but *passing* chords. Yes, but they are chords all the same, each is regnant, each is a combination of *harmonic* percepts and subject to *harmonic* analysis. Next it may be objected that the above notation of these chords is arbitrary and incorrect, that in the asterisked chord in a), for example, we might substitute A \flat for G \sharp and then the chord would simply be the small ninth-chord of the dominant, marked V,. I reply that A \flat in this chord would be absolutely false and misleading for two patent reasons. First, because A \flat is a chromatic *down-leader* with a *downward* tend whereas the regnant harmony reports a chromatic *upleader* with an *upend* : hence G \sharp . Second, because the step from A \flat in this chord to A \sharp in the next chord reports a *progression* whereas the relative and regnant harmony report this specific step to be a *rising cadence* and *resolution* : hence again, G \sharp . On its logical side no one will gainsay that the symbols of notation to be accurate should be selected in conformity with the harmonic idea to be conveyed, and that this should be insisted on even at the cost of certain old and time-honored traditions and conventions, the preservation of which is the function of history but whose usefulness in practice no longer exists. Certainly our 20th-century notation of

the classics should discard the many inaccuracies of the 17th- and 18th-century notation. At best our notation has its limitations; still its symbols are adequate for a more accurate presentation of the harmonic idea. Editors have done much in this direction, but editions still contain many harmonic errors. How are these errors discovered? By the common immutable self-reports of regnant harmony. Correct harmonic notation is a question of conformity with these common self-reports. I will stop here for but one illustration and quote the subjoined measure from the Adagio-theme of Beethoven's E flat piano-concerto, the error in which was corrected by von Bülow in the Cotta-edition, but still occurs in other editions. At N.B. in *a*) the melody distinctly and unmistakably reports itself as the *large third* of D \sharp , that is, as F \times : see correction at N.B. in *b*). Instead of F \times Beethoven wrote G \sharp , which is a *diminished fourth*, and G \sharp reappears in every repetition of the melody throughout the Adagio: see in Peters' edition. It is impossible to hear this specific tone in this specific relation as a diminished fourth, nor could Beethoven so have heard or conceived it. The common self-report as large third is immutable and therefore the notation G \sharp is misleading and false while that of F \times is logical and

The image shows a musical score for piano, divided into two parts labeled 'a)' and 'b)'. Both parts are in E major (indicated by a treble clef and three sharps) and common time. The piano part consists of two staves: a treble staff and a bass staff.

- Part (a):** Shows a melody in the treble staff consisting of notes A, B, D, and E. Below this, in the bass staff, there is a harmonic progression of notes D, E, A, and B. The note D is marked with a 'times' symbol (×), indicating it is a large third above the bass note A. The note B is marked with an asterisk (*).
- Part (b):** Shows the same melody in the treble staff (notes A, B, D, E) and the same bass staff progression (notes D, E, A, B). In this version, the note D is marked with a sharp sign (♯), indicating it is a diminished fourth above the bass note A. The note B is also marked with an asterisk (*).

Below the music, the text 'N.B.' appears under both parts, indicating a note of particular interest or correction.

true. To the *speller* and performer of *notes* such errors are not troublesome: it is otherwise with the *reader* and interpreter of *ideas*.

52. *Melody the Original Reporter of Harmony, Therefore the Natural Preceptor and Guide in the First Studies in Chords*

The thread of this exposition is here temporarily dropped in order to inquire into the most simple and direct way of insuring from the outset the student's musical understanding and mastery of the chord-material taken up from lesson to lesson. The ground-forms of the three primary triads I, V, IV constitute the material of the usual first lesson. It is customary, after explaining this material and giving rules for its treatment, to embody it in a group of exercises each consisting in a series of fundamental basses. The student then fills in the chords, in doing which he carefully ties the bond-tones and avoids the impermissible consecutive fifths and octaves. This lesson is followed by others, each adding more material, more rules plus exceptions to or modifications of previous rules, more exercises in the bass, more performances by the student, and so the work proceeds. It is well known that in performing these tasks most students do not exercise their natural musical faculties in the slightest degree, they *see* but do not *hear* what they write, their observance of rules, their performances are purely mechanical. Such unprofitable results point directly to some radical defect in teaching, to some psychological error in our pedagogy.

How account for this defect, what is its cause? The majority of those composing the rank and file of students are only moderately endowed with musical gifts, yet each student sets out with a deep love of music and that love is the certain proof that he possesses innate musical faculties, the activity and healthy growth of which it is the function of efficient pedagogy to stimulate and direct. The defect, its cause, indeed the source of the whole difficulty lie in the universally adopted form in which the work is presented to the student, namely, in the exercises in fundamental basses, in short, in the *fundamental basses*. To be sure, the fundamental tone is the only true viewpoint of chord-material as such in the light of its structure, since each structure rests and is built upon its root or fundamental. This being true it would seem that the only natural and logical form of first exercises for students is that of a series of fundamentals as is the prevailing custom. So it would seem, but it is not true. Our pedagogy has failed adequately to discriminate between two essentially distinct viewpoints of chord-material; first, that of the chord as a structure and mere material; second, that of the chord as *applied* in the living stream of connected rhythmo-harmonic feeling and thought. The first of these viewpoints is that of the fundamental tone. The second, as the above heading and all thus far said in these pages imply, is melody. Melody is the student's first consciousness of music, in melody he recognizes both the object and the proximate cause of his love of music, to him melody is from the outset something real, tangible, comprehensible, the one thing he

feels, can follow and express because of his innate sense of the relations of its tones and of the natural form and sequence of its phrases, the one thing he knows and delights in, the one thing which to him is music. From all this the student is cut off by an exercise in fundamentals at the sight of which his musical faculties not being stirred are as dead. The student's intellectual grasp of the rhythmo-harmonic form and content of a simple melody should be the first end and aim of a teacher. How this is done has been shown in preceding chapters. Tell him that each tone in melody conveys two definite and simultaneous reports to his perceptions, a rhythmic report and a harmonic report. Associate these reports with correct symbols and the student's feeling and thought are connected for all time. The resultant intellectual grasp of these reports is the certain awakener of his musical faculties and intelligence with which at the crucial moment his face will not fail to light up. Melody, the original reporter and *raison d'être* of harmony, the universal voice and form of the inner music-consciousness, is the student's natural key to the what, how and why of chords. Melody is the direct reporter of fundamentals and chords. Fundamentals and chords are not reporters of melody though they may suggest them. The common practice of conceiving different melodies to a given bass belongs to a later stage in study. Thus to begin the study of chords is to reverse the natural order.

Below are examples of first exercises embodying the primary triads. It is a psychological error to suppose that any beginner however gifted possesses the con-

ceptive power to grasp the four-voice music-thought embodied in these given basses. The impossible being demanded, the student's performance is necessarily mechanical and musically dead since his musical faculties are not called into requisition. How many beginners are there who even so much as hear the given bass itself! Even those who do, what musical sense can they make of it, what harmonic connection do they perceive in these series of bass-tones? None whatever. Does not the untrained and natural bass-singer feel and find his tones in relation to something else which he grasps and remembers as a whole, namely, to a melody? When there is no one present to sing the melody what does this natural bass do, does he sing the bass-part? No, he sings the melody. Thus cut off from melody, from music-thought by these basses, the student's only intellectual refuge lies in the prescribed rules for connecting chords which more often tell him what not to do rather than what to do. Even though he performs his task correctly he has gained nothing musically, and the educational purpose is not attained.

1. 2.

I IV I V I I V I IV V I

The same material, in short, the same exercises are next presented in the form of melody, of music-thought itself.

1. 1 5 1 3 1 2 1 3 1 5 3 1

These melodies and their harmonic index plainly set the student's task before him, and give him the key to the whole musical rationale of the situation. Melody being the one simple and real fact in the beginner's inner consciousness and experience of music, it follows that the given melody is the one thing that his musical faculties can seize upon and be stirred by, the one thing that lies within his intellectual grasp and appreciation, the one thing he appreciates and remembers as a whole and in relation to which it is easy for him to add something else since it explains the musical what, how and why of the addition. The beginner feels and can follow the inherent relations connecting the tones of the given melody, he readily learns to hear the concomitant voices reported by the melody, since those voices but complete the sense of the melody. Thus as he adds voice upon voice the student duly learns to appreciate the concurrences and correlations of all the four voices, *in fine*, he knows what he is about and attains the educational purpose of the exercises. Below is the desired result of his performance, valuable if worked out from a given melody, valueless if worked out from a given bass.

1.

2.

The musical notation consists of two staves. The top staff is in treble clef and contains four measures of chords: G major, B major, D major, and G major. The bottom staff is in bass clef and contains four measures of notes: D, F, A, D, F, A, D, F. Measures are separated by vertical bar lines.

The corresponding material in minor is embodied

in the following given basses at a), given melodies at b), and performances at c).

1.

2.

a)



1.

2.

b)



1.

2.

c)



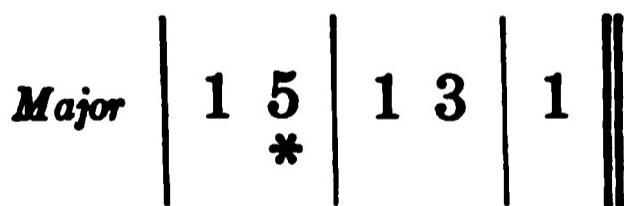
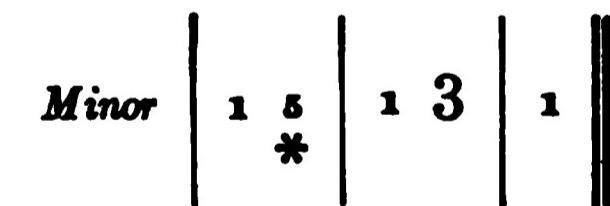
It will be observed that the above exercises are the exact counterparts in minor of those just presented in major. This comparative study and treatment of corresponding material in major and minor by means of such parallel exercises in given melodies is commended for its usefulness to students.

Exercises in the given bass, owing to their arbitrary prescription of the order and arrangement of material, completely cut off the student from that independence of thought and judgment in the use and selection of chord-material which is so essential to its mastery. Not so with exercises in given melodies, for these may

be presented with and without harmonic prescriptions. For illustration we will take the first of the above parallel exercises in major and minor. Present these melodies without harmonic numbers and ask the student for their harmonic *self-reports*. He will respond with the following:—

<i>Major</i>	<i>Minor</i>
1 1 1 3 1	1 1 1 3 1
	

Setting out with a distinct perception of these common harmonic reports asserted by the melody itself the student has a great advantage for he is thus enabled to distinguish between such self-reports of natural harmony and the personally selected reports of selected harmony. In short, he learns what is the difference between self-reported harmony and personally selected harmony, between reports *perceived* and reports *conceived*, all of which he cannot learn from a given bass. Now change the harmonic numbers of these parallel exercises as follows and ask the student which harmonies are self-reported and which are selected.

<i>Major</i>	<i>Minor</i>
1 5 1 3 1	1 5 1 3 1
	

The student will answer: the second harmony in both exercises is selected, all the others are self-reported. Next ask the student to conceive other harmonizations of the same melodies restricting himself of course to the ground forms of the primary

triads. He will readily think out the following connections of harmonies:—

a) Major:	$1 \ 1 \ \ 5 \ 3 \ \ 1 \ $	Minor:	$1 \ 1 \ \ 4 \ 3 \ \ 1 \ $
b) Major:	$5 \ 1 \ \ 5 \ 3 \ \ 1 \ $	Minor:	$4 \ 1 \ \ 4 \ 3 \ \ 1 \ $

The student is to work out all these exercises in four voices both in close and open harmony. Present the chord-forms $\frac{6}{4}$ and $\frac{2}{4}$: require the student to introduce them in these same exercises placing the thorough-bass numbers under the notes of the melody. He will easily produce the following conceptions:—

a) Major:	$1 \ 1 \ \ 1 \ 3 \ \ 1 \ $ $c \ c \ \ c \ b \ \ c \ $ $c \ \ 2 \ \ $	Minor:	$1 \ 1 \ \ 1 \ 3 \ \ 1 \ $ $a \ a \ \ a \ g\# \ \ a \ $ $a \ \ 2 \ \ $
b) Major:	$1 \ 5 \ \ 1 \ 3 \ \ 1 \ $ $c \ c \ \ c \ b \ \ c \ $ $c \ \ 2 \ \ $	Minor:	$1 \ 5 \ \ 1 \ 3 \ \ 1 \ $ $a \ a \ \ a \ g\# \ \ a \ $ $a \ \ 2 \ \ $

When the secondary triads are introduced the student will soon find the right place for the submediant in the same melodies as follows: See asterisks.

Major:	$1 \ * \ \ 5 \ 3 \ \ 1 \ $ $c \ c \ \ c \ b \ \ c \ $ $* \ \ * \ \ $	Minor:	$1 \ 3 \ \ 4 \ 3 \ \ 1 \ $ $a \ a \ \ a \ g\# \ \ a \ $ $* \ \ * \ \ $
--------	--	--------	--

These illustrations suffice to show the practical value of our harmonic numbers as here applied to melody, the natural and all-potential harmonic voice of music. Both when they indicate harmonic self-reports or percepts and when they indicate selective harmonic reports or concepts, they directly explain and interpret the true meaning of harmony to the



student's musical understanding. In fulfilment of an inherent law, melody evolved the chord. Nature has bountifully endowed the student with a keen sense of that inner law and of that concomitant harmony always reported by and inseparable from melody. The genesis and development of harmony being due to melody it lies in the nature of things that the study of harmony is the study of the harmony of melody, in a word, of meloharmony.

At the outset the student's inner consciousness and experience of music assumes but one tangible and graspable form, melody. Nature's gift to the student is an inborn appreciation of melody, the power to follow and remember a melody as a connected whole and therefore the power to turn it over and over in his mind as he selects this or that series of chords and musically reflects upon this or that way of leading the voices. Given a melody to harmonize, the student sets out with the one thing he can mentally grasp; he perfectly comprehends the subject of his work and therefore also its object. Having a tangible subject he has a tangible object; his melody is his preceptor and guide in his choice of harmonies, explains to him why now a root or fifth or third is doubled, why a bond-tone is now tied and now not tied, why an upleader is sometimes not resolved but led downward and why the downleader is often treated in a like manner; in short, he thinks and hears everything in relation to and from that melody, which is the key to the whole situation. Harmonic numbers over a given melody appeal to the student's musical intelligence and reason. Roman numbers under a given bass do not. The

principles of music are inherent in and assert themselves in a melody. This cannot be affirmed of a given bass except when the melody is presented in the bass. Thus guided through melody to a clear perception of the operation of these rhythmo-harmonic principles, the student is prepared to appreciate that rules apply to specific cases and not to all cases.

Teachers will find no difficulty in preparing working-material for students in the form of given melodies in which the usual chord-material is progressively introduced. Besides presenting melodies with and without harmonic numbers it will be found useful to require students to conceive a few melodies of their own which shall embody the material of each lesson. It is also suggested that the work should introduce a greater variety of rhythmic forms than is usual. Exercises in the earlier stages should include the two forms of dual subrhythm or measure, *light-heavy*, *heavy-light* and the three forms of triple subrhythm or measure, *light-light-heavy*, *light-heavy-light*, *heavy-light-light*. In later stages, compound and even mixed subrhythms should be introduced. In preceding chapters I explained the original and inseparable correlations of rhythm (form and relation in time) and harmony (form and relation in space) of rhythmic accents and harmonic forms. These correlations obtain in selective harmony as well as in self-reported harmony, and it follows that the study of rhythm is as essential as that of harmony. A series of harmonies occupies a series of rhythm-periods; the former cannot be understood apart from the latter. Its rhythm is the foundation of a music-concept or

melody. A familiar melody is recognized when its rhythm is tapped by the fingers. Melody is intoned rhythm. Change its rhythm and you produce another, a different melody out of the same series of tones. It is unscientific and untrue to speak of such a changed melody as the *same* melody in another rhythm. In forming his concept of a melody let the student begin at the bottom by exaggerating the emphasis of its rhythm. Then let him intone the rhythm. The exaggerated emphasis will then plainly report the concomitant harmonies in his mind and guide him to a satisfactory result in his selective harmonization of the melody.

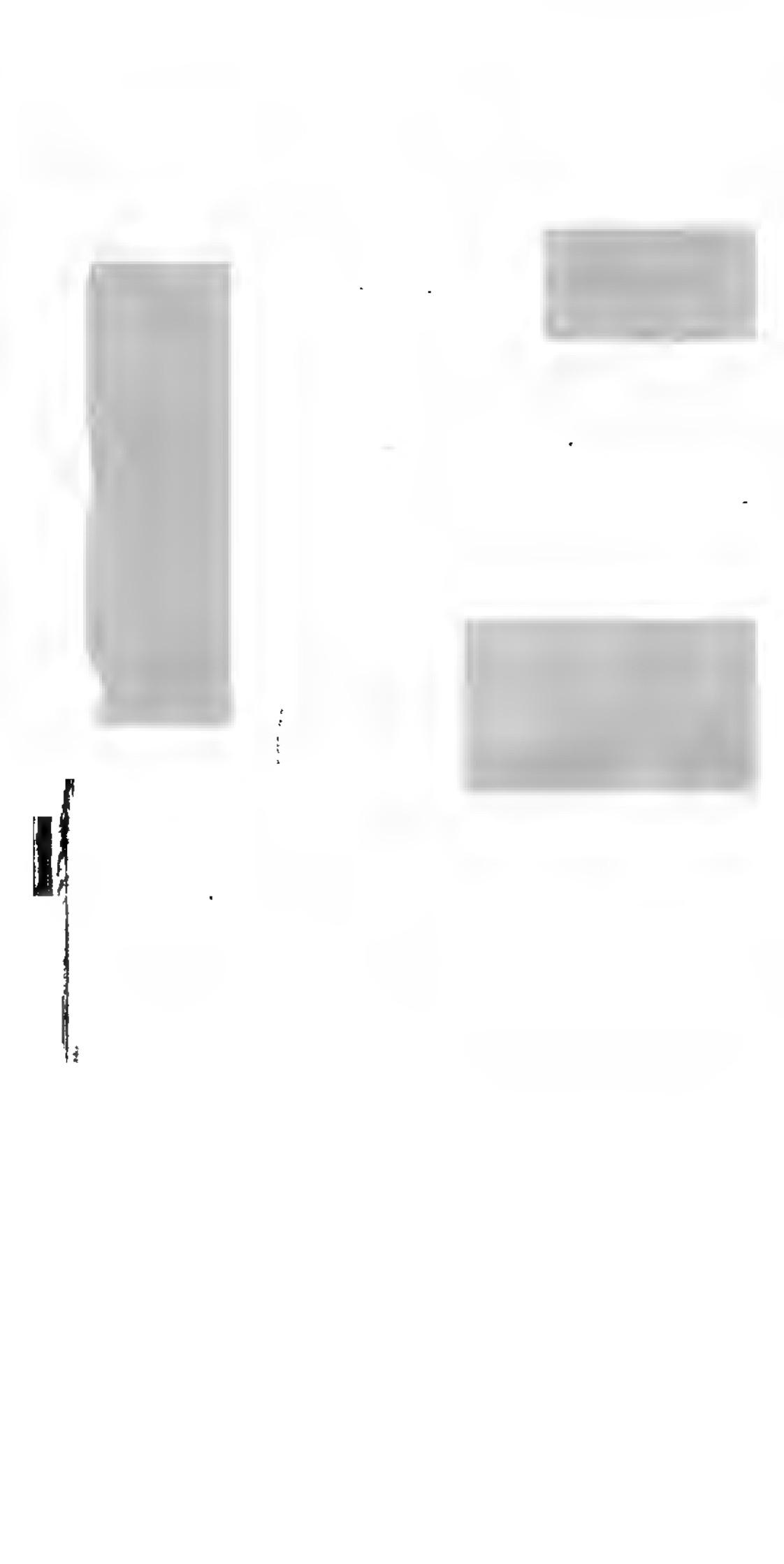
There are other advantages of exercises in given melody which do not exist in those of the given bass. I will stop here to point out only one. It is this. Given melodies may be presented in every voice, not only in the soprano, but in the bass, tenor and alto as well. In all these voices the student will comprehend the melody equally well, and such exercises in each of the four voices may be presented from the start. It may be objected that such exercises will infringe upon the exclusive and erudite domain of simple counterpoint. Yes, but why not? After all, is that domain either so exclusive or so erudite as tradition would have it appear? In all forms of counterpoint does not each tone in each voice report a root or third or fifth or seventh or ninth, a consonance or a dissonance? After all is said of the basic importance of its rhythm, is not all counterpoint a question of harmony, of regnant harmony and byharmony, of regnant tone and by-tone? The study of counterpoint as an evolutionary

chapter in history is one thing; the study of counterpoint as an art to be mastered or a necessary part of music education is quite another thing. This art of acquiring independence in the use and selection of *materia musica* in the simpler contrapuntal forms should not be put off until the student has worked his way through an entire textbook on chords. The conventional *cantus firmus* is but a melody, and everything that is to be added to the melody lies in it and grows out of it. The sooner such work is begun the better. Let A, B, C indicate the order ofceptive work dealing with a *cantus*. A: think the rhythm with exaggerated emphasis. B: intone the rhythm. C: harmonize the intoned rhythm. Such a concept is synthetic and complete since B is inseparably associated with A, and C with both B and A. Now that we have discovered in one voice both the origin of harmony and the fundamental principles of music, now that we can positively affirm that melody is not an element but an indissoluble composite of rhythm and harmony reporting in one voice now a consonance and now a dissonance and that music had its genesis in this composite voice of united rhythm and harmony, now that we are able to view and study the material of music in the light of its origin and can trace its development since we can learn from the harmonic self-reports of homophonic melodies what nature has done and from selective harmony what art has done in the evolution of both rhythmic and harmonic material: it follows by implication that the entire rhythmo-harmonic *materia musica* both as applied in art and in textbooks stands forth in a wholly new light. A

young child may now gain as perfect an intellectual grasp of the rhythmo-harmonic form and content of a melody as that of his teacher. Each step in such analysis renders clearer and deeper the child's musical appreciation, since it directly reports and causes the child to realize the purely *musical* content of a melody. The child sets out with a purely sensory perception and appreciation of melody: through rhythmo-harmonic analysis this perception and appreciation are elevated from that lowest domain of mere sensation to the higher and alone dignified domain of the intellect. Thus a little musical savage is at once metamorphosed into a little intelligent musician. From A to Z the study of music is the study of the rhythm and harmony of melody. Thus from the start our youngest students may not alone really *study* but may really study *music itself*, may begin and continue with the study of melody, its rhythm and its harmony. Young students may learn to appreciate and perform their little pieces by Bach, Mozart and Beethoven with the same adequate intelligence and consummate art with which mature artists produce the more complex works of these masters, in short, so far as he goes the student may be an intelligent musician and a true artist. Theory and practice may be united from the start, their separation is a thing of the past. The intellectual appreciation and enjoyment of music may in consequence spread far and wide and need no longer be regarded as an exclusive possession of the enlightened few. Than music no art is more accessible and democratic, therefore less esoteric.



BIRD SONGS



BIRD SONGS

1. 1 5 1 5

2/4

I V

2. 1 5 1 1 5

I V I V

The musical score consists of a single staff in common time (indicated by 'C'). The key signature is A major (one sharp). The staff begins with a treble clef and a '6' above it, followed by a '8' below it. The first measure contains two eighth notes. The second measure contains three eighth notes. The third measure contains one eighth note followed by a dotted half note. The fourth measure contains two eighth notes. The fifth measure contains three eighth notes. The sixth measure contains two eighth notes. The seventh measure contains one eighth note followed by a dotted half note. The eighth measure contains two eighth notes. The ninth measure contains one eighth note followed by a dotted half note. The tenth measure contains one eighth note followed by a dotted half note. The eleventh measure contains one eighth note followed by a dotted half note. The twelfth measure contains one eighth note followed by a dotted half note. The thirteenth measure contains one eighth note followed by a dotted half note. The fourteenth measure contains one eighth note followed by a dotted half note. The fifteenth measure contains one eighth note followed by a dotted half note. The sixteenth measure contains one eighth note followed by a dotted half note. The sixteenth measure is marked with a '1' above the staff and an asterisk (*) below the staff. The sixteenth measure is marked with a '1' above the staff and an asterisk (*) below the staff.

3. 5 3 5

V I

A handwritten musical score for a string instrument, likely cello or bass. The page is numbered '5.' at the top left. It features a treble clef and a '2' over a '4' indicating a key signature of one sharp. The music consists of two measures. The first measure starts with a note on the A string (5th position), followed by a note on the D string (1st position). The second measure starts with a note on the G string (5th position) connected by a curved bow line to a note on the C string (3rd position), which is then followed by a note on the E string (5th position).

6.

1

5 1 5

I V

The musical score consists of five measures. The first measure starts with a treble clef, a key signature of two sharps, and a common time signature. It contains six eighth-note strokes on the first six strings. The second measure begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes on the first six strings. The third measure begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes on the first six strings. The fourth measure begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes on the first six strings. The fifth measure begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes on the first six strings. Measures 1, 3, and 5 are labeled with the number 1 above them. Measures 2 and 4 are labeled with the number 5 above them. Measures 1 and 2 are labeled with the Roman numeral I below them. Measures 3, 4, and 5 are labeled with the Roman numeral V below them. The measure numbers 1, 5, 1, 5, and the Roman numerals I and V are positioned above the staff. The bass clef is present in measures 2, 3, and 4, while the treble clef is present in measures 1, 4, and 5. The key signature changes from two sharps in measure 1 to one sharp in measures 2 and 3, and back to one sharp in measures 4 and 5. The time signature remains common time throughout the score.

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal line consists of eighth-note chords. Measures 8-12 are shown, starting with a bassoon line. The vocal part begins with a sustained note followed by a series of eighth-note chords. The piano accompaniment provides harmonic support throughout.

A musical score for piano, page 9, showing measures 1 through 5. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 1-4 show a series of eighth-note chords followed by a half note. Measure 5 begins with a half note followed by a measure of rests.

A musical staff consisting of five horizontal lines and four spaces. The first note is a C-sharp, indicated by a sharp sign and a C-clef. The second note is a B-flat, indicated by a flat sign and a B-clef. The third note is a D-sharp, indicated by a sharp sign and a C-clef. The fourth note is an E-flat, indicated by a flat sign and a C-clef. The fifth note is a G-sharp, indicated by a sharp sign and a C-clef. The sixth note is an A-flat, indicated by a flat sign and a C-clef. The seventh note is a C-sharp, indicated by a sharp sign and a C-clef. The eighth note is a B-flat, indicated by a flat sign and a B-clef. The ninth note is a D-sharp, indicated by a sharp sign and a C-clef. The tenth note is an E-flat, indicated by a flat sign and a C-clef. The eleventh note is a G-sharp, indicated by a sharp sign and a C-clef. The twelfth note is an A-flat, indicated by a flat sign and a C-clef. The thirteenth note is a C-sharp, indicated by a sharp sign and a C-clef. The fourteenth note is a B-flat, indicated by a flat sign and a B-clef. The fifteenth note is a D-sharp, indicated by a sharp sign and a C-clef. The sixteenth note is an E-flat, indicated by a flat sign and a C-clef. The sixteenth note is a G-sharp, indicated by a sharp sign and a C-clef.

A musical score for piano. The title '11.' is at the top left. Below it, 'A Major' is written in a stylized font. The music consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six notes: a quarter note followed by a half note, then a quarter note, then a half note, then a quarter note, and finally a half note. The bottom staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). It contains four notes: a half note, a quarter note, a half note, and a quarter note.

The musical score for Exercise 12 in A Major consists of a title '12.' and key signature 'A Major' above a staff of music. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by 'C'). The music consists of a series of eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D'-F#). The notes are grouped by vertical bar lines.

14.
G Major

IV I V I Grandissimo

BIRD SONGS

295

15.

G Major



16.

G Major



17.

A Major



18.

A Minor



19.

E Major



20.



21.



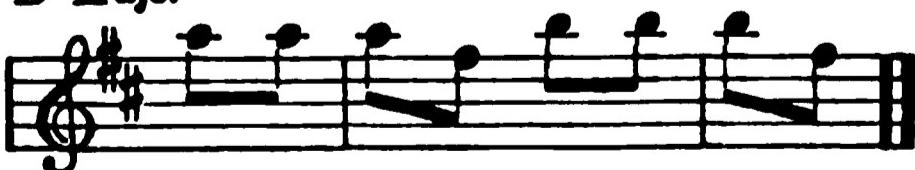
22.

A Major



23.

D Major



THE NATURE OF MUSIC

D Major



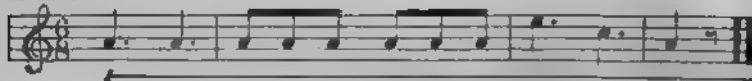
25.



26.

A Major

27.

A Minor

28.

Key of GV₇

29.

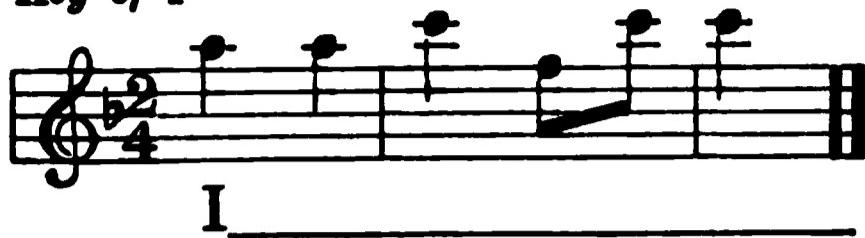
Key of GV₇

I

30.

Key of GV₇

31.

Key of F

32.

G Minor

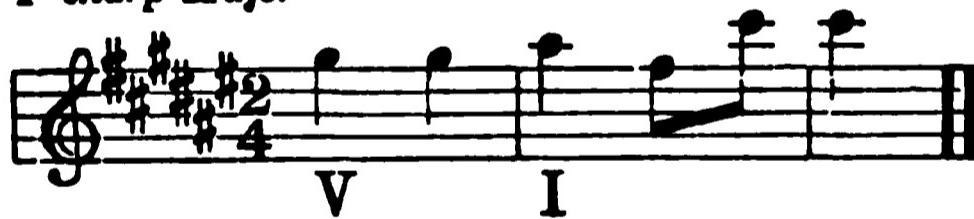
33.

A Minor

34.

F Major

35.

F sharp Major

36.

G Minor

37.

F Major

38.



39.

G Major

40.

F sharp Minor

41.

F sharp Major

42.

G Major

43.

1 3 5.



44.

1 5 3 1



BIRD SONGS

299

45. 1 5 3 1 5

46. 7 1 1 3 5

A musical score page showing the beginning of the first movement of Beethoven's Violin Concerto. The score includes the violin part with various dynamics and markings, including a dynamic marking 'V' below the staff.

47. 3 3 3 5 5 3 1 5 3

48.

I

49.

50.

51.

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. Above the staff, there is a large number '2'. Below the staff, there is a large number '4'. To the right of the staff, there is a small number '1'.

52.



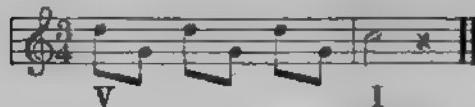
53.



54. 3 1 5 1



55.



56.



57.



58.



59.



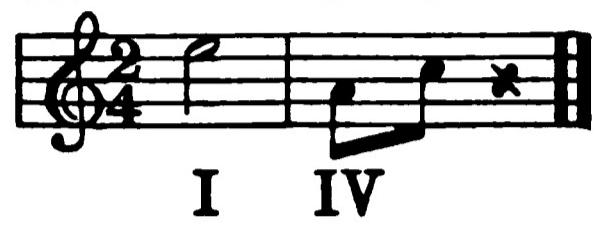
BIRD SONGS

301

60.



61. 3 3 5

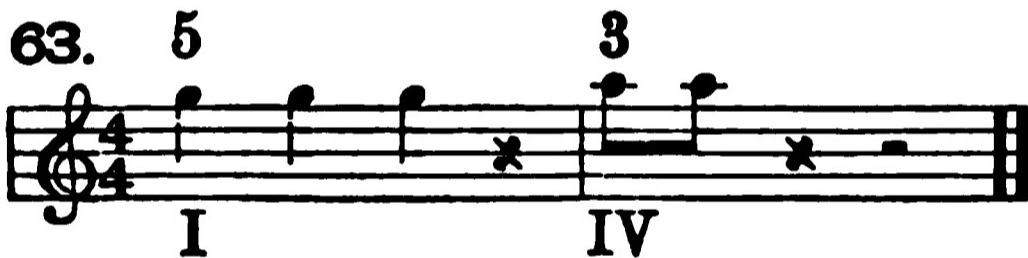


BIRDS OF IDLEWILD. 1903

62. 5 3 1 3 1 5



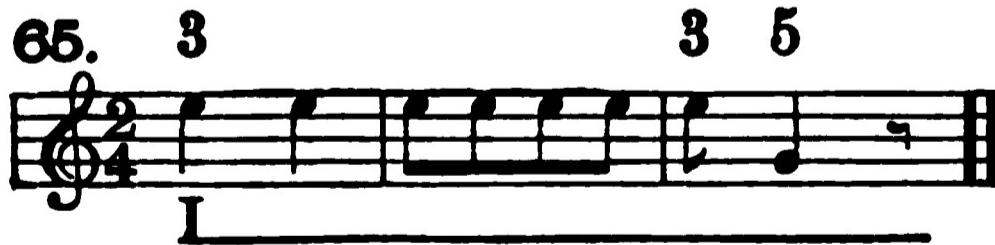
63. 5



64. 5 3



65. 3



66. 3 5



300

THE NATURE OF MUSIC

67. 5 1

5

1

3

5

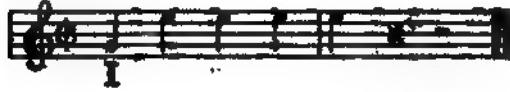
1



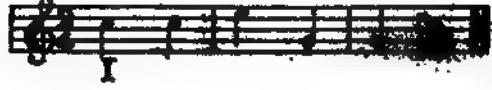
68. 1 3 5 5 5



69. 5 3



70. 1 3 5 5



71. 5 3 3 5 1 1



72. 5 3 1



73. 5 1 5 1 3 5 3



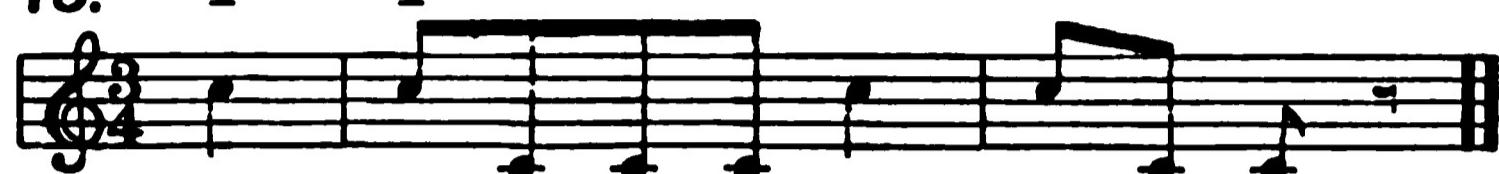
BIRD SONGS

303

74. 3 1 3 1 3 5



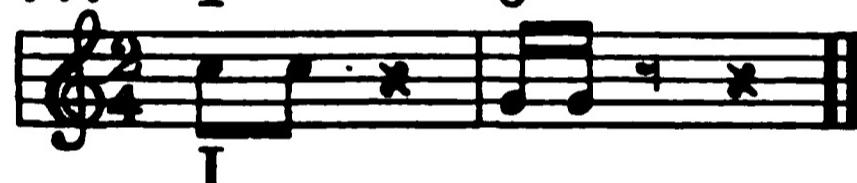
75. 1 1



76. 5 1 5 1 5 1 3 1



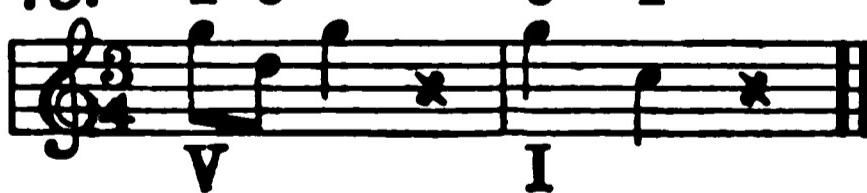
77. 1 5



78.



79. 15 5 1



80.



THE NATURE OF MUSIC



EXPLANATION OF SYMBOL NUMBERS

Roman = major mode

Italic = minor " "

large = major harmony or chord

small = minor " " "

large crossed = augmented chord

Arabic = harmonic or interval

e. g. **V** = major dominant harmony or chord of major mode

v = minor supertonic chord of major mode

V = major dominant harmony or chord of minor mode

v = minor " " " " " " "

NN = augmented mediant chord of minor mode

5 = fifth of major harmony

s = " " minor "

R



INDEX

- ACCENT, 31, 42-44, 99, 120; efficient, 24, 25, 27, 54, 55, 95, 102, 105, 108, 109, 112, 113, 117, 125-127, 130-133, 149, 176, 178, 188, 194, 206, 218, 219; measure, 149; relative, 43, 44, 99; rhythmic, 12, 32, 46, 53, 107-109, 286; rhythmo-harmonic, 25, 105; syllabic, 149; time-, 32.
- Acoustic numbers, 227.
- Acoustic series, 20, 227.
- Acoustic theory, 230.
- Acoustics, 17, 227; laws of, 244; physical, 4, 19, 20, 21, 70; psychological, 19.
- Aesthetics, 10, 21, 22, 75.
- Alto, 278.
- Ambrosian melodies, 147.
- Analysis, acoustical, 9; of feeling, 9; harmonic, 58, 68, 83, 116, 137, 235, 250, 259, 265, 272, 274, 275; of music, 28; rhythmo-harmonic, 289.
- Aristides, 148.
- Aristotle, 148.
- Aristoxenus, 148.
- Arnold, Matthew, 175.
- Bach, 5, 86, 98, 118, 146, 170, 174, 175, 196-198, 289.
- Balance, 13, 31, 32, 42, 152, 162; perfect, 33, 41, 44; relative, 44; rhythmic, 31, 32.
- Balanced motion, 10, 30, 33, 38, 162.
- Balanced sound, 30, 33, 38.
- Balanced time-periods, 32.
- Bass, fundamental, 277-279; given, 279-285, 287; thorough, 259, 267, 269, 270, 274.
- Beat, 130, 163, 168.
- Beat-periods, 160, 162.
- Beethoven, 5, 132, 146, 150, 170, 174, 175, 212, 213, 266, 276, 289.
- Berlioz, 49, 171.
- Biads, 245-247, 251-253; compound, 245-256; in minor, 248, 265, 256; parallel, 255.
- Bird-melodies, 116.
- Bird-songs, 56, 58, 59, 61, 171, 176.
- Bond-tone, 63, 76, 122, 123, 132, 136, 190, 193, 235, 277; original, 122.
- Brahms, 49, 171.
- Bychord, 141.
- Byharmony, 106, 109-113, 116, 117, 126, 127, 141, 187, 205, 287; relative, 111.
- Bytone, 106, 107, 109-113, 116-123, 126, 127, 132, 194, 198, 199, 201, 203, 204, 208-210, 255, 256, 261; diatonic, 118-120; report (harmonic, self-) of, 118, 119, 219; =(tone-cadence), 121.
- Cadence, 29, 54, 56, 69, 103, 122, 129, 142, 177, 180, 206, 208, 211, 214, 216, 223; closing, 123; double, 136, 192; falling, 92, 97, 136, 187, 190; five original cadences, 91-96; harmonic, 130, 131, 133; original, of Minor Mode, 185-198; prototype, 185, 192; rhythm-, 42-45, 50, 53, 67, 111, 120, 121; rising, 92, 97, 136, 275; single, 136; thread of harmony, 54; tone-, 45-48, 55, 86, 91, 121.
- Cadence-chord, 99.
- Cadence-harmony, 45-48, 58, 62, 111; original, 45-47; genesis of, 61-67.
- Cadence-moment, 42, 44.
- Cadence-relation, 113.
- Cadence-repose, 43, 53.
- Cadence-tone, 46, 47, 57-59, 61-66, 92, 96-100, 106, 107, 113, 135, 136, 191, 192, 235, 257; (prototype), 191, 194, 208; (original), 46, 92, 93, 106, 135, 136.

INDEX

- Calls and cries, 56.
 Canon, 181.
 Cantata, 157.
 Canticle, 157.
 Cantus-firmus, 228.
 Cardinal principle, 15, 21, 24, 23, 162.
 Carlyle, 159.
 Chant, antiphonal, 181; primitive, 165.
 China, 16, 17, 212.
 Chopin, 169, 171, 212.
 Chord, 3, 4, 11, 20, 37, 49-51, 61, 62, 71,
 73, 84, 90, 92, 102, 104, 134, 135, 137,
 143, 149, 191, 209, 231, 233, 234, 236,
 266, 278-280, 284, 285, 288; aug-
 mented, 249, 262; cadence-, 99; com-
 ponents of, 89, 91, 242, 245, 259;
 compound, 90, 141, 237, 240, 243-
 245, 248, 255-257, 259-263, 272, 274;
 consonant or dissonant, 232, 245;
 derived from the original consonance
 and dissonance in one voice, 133-141;
 from the minor forms of consonance
 and dissonance in one voice, 231-236;
 diatonic, 202; diminished seventh-,
 234, 239, 240, 260; diminished-di-
 minished seventh-, 240; diminished-,
 small seventh-, 240; dissonant, 144,
 232, 245; dominant-seventh-, 84, 239;
 double, 211, 212; fourth-sixth-, 238;
 ground-seventh-, 240; harmonic re-
 port of, 138, 139, 141, 234, 245, 259,
 266; large ninth-, 240-242; large
 third-, 249; major, 227; major-small
 seventh-, 239; major subtonic-sev-
 enth-, 239; major tonic-seventh-, 255;
 minor, 177, 227; minor ninth-, 139,
 140, 141, 234, 240-244, 247, 275;
 minor subtonic-seventh-, 239; minor
 tonic-seventh-, 255; ninth-, 240-244;
 passing, 275; primary, 138, 248; re-
 pose, 99; secondary, 248; secondary
 ninth-, 256; secondary seventh-, 253,
 255, 268; self-reports of a, 233, 234,
 247, 255; seventh-, 84, 139, 140, 234,
 238-242, 244, 247, 253, 255, 258, 260,
 268-270; simple, 90, 141, 144, 243-
 245, 248, 249, 251-253, 256; simple
- and compound, defined, 243-276;
 sixth-, 238; small ninth-, 240-242;
 subdominant-seventh-, 254; submedi-
 ant-seventh-, 254, 256; subsecond-,
 261, 262, 265, 267-270; subtonic-
 seventh-, 235, 254; supersixth-, 261-
 264, 267-271; supertonic-seventh-,
 254; tone-, 86; tonic-, 86.
 Chord-analysis, 68, 135.
 Chord-basis of harmony, 69.
 Chord-building, 140, 244.
 Chord-cadence, 99, 136.
 Chord-conception of harmony, 86.
 Chord-conception, 91.
 Chord-fifth, 234, 238, 240, 241, 248,
 275.
 Chord of the fifth-sixth, 240.
 Chord-forms, 71, 72, 135, 139.
 Chord-harmony, 68-74, 147.
 Chord-intervals, 89-91, 136, 137, 232,
 237, 249.
 Chord of the major ninth, 84.
 Chord-material, 233, 277, 278, 292,
 ■■■
 Chord-ninth, 275.
 Chord-position, 240-243, 266.
 Chord prototype, 140.
 Chord-root, 135, 136, 140, 232, 234,
 237-243, 245, 248, 249, 258-261, 268,
 274, 275, 278.
 Chord of the second, 240.
 Chord-seventh, 268, 275.
 Chord-sixth, 248.
 Chord-structure, 242, 257, 261, 263,
 264, 265, 268, 271, 272.
 Chord-theories, 89, 230.
 Chord-third, 234, 238, 240, 241, 248,
 274.
 Chord of the third-fourth, 240.
 Chord type, 239.
 Chromatic, 39, 59, 93, 124, 122, 187,
 190, 193, 201-204, 215, 219, 220,
 221.
 Chromatic scale-system, 95.
 Classics, 49.
 Composer, 75, 104, 150, 157, 169, 171,
 172, 176, 217, 261.

- Concept, 26, 44, 62, 78, 79, 139, 179, 181, 284, 287, 288; harmonic, 76, 91; music, 286.
- Concerto, 146; piano-, 276.
- Concomitants, 34, 37, 40, 45, 59, 62, 75, 79, 113–115, 117, 124, 131, 140, 148, 149, 193, 194, 202, 206.
- Confucius, 16.
- Consonance, 4, 7–9, 18–21, 26, 27, 45, 50, 53–56, 61–64, 66–69, 75, 77, 85, 86, 102, 112, 113, 115, 117, 120, 124, 125, 127, 133, 141, 148, 165, 178, 189, 192, 205, 214, 222, 223, 287, 288; major, 7, 33–36, 40, 41, 45, 46, 55, 91, 95, 111, 124, 176, 177, 179, 180, 190, 204, 217, 219, 221–223; minor, 59, 91, 177–180, 183–185, 190, 201, 203, 214–218, 221–223, 231; origin of minor, 176–184; prototype, 95, 124, 133, 184, 185, 221, 231.
- Consonance thread, 37, 143.
- Cotta edition, 276.
- Counterpoint, 287.
- Dance, 4, 43, 116, 172.
- Diatonic, 192, 220, 221; seven, 46, 75, 85, 94, 117, 122, 141, 142, 144.
- Diatonic bytone, 118–120, 208, 210, 218.
- Diatonic cadence, 98, 99.
- Diatonic chord, 202.
- Diatonic division of octave, 95.
- Diatonic harmony, 124, 125, 201, 203, 205, 216–218.
- Diatonic major relation, 123, 134.
- Diatonic major triad, 133.
- Diatonic melody, 99.
- Diatonic minor, 201–203, 235.
- Diatonic minor melody, 202, 216.
- Diatonic scale, 144.
- Diatonic scale-system, 95.
- Diatonic stage of tonality, 95.
- Dissonance, 4, 7, 8, 18–21, 26, 27, 45, 50, 53, 69, 75, 86, 112, 113, 115, 116, 123–125, 133, 141, 148, 149, 180, 189, 205, 287, 288; acoustical, 9; five-tone, 95, 221; four-tone, 95, 117, 221; genesis of, 103, 120; genesis of original, in one voice, 61–67; latent feeling of, 46, 54, 55; major, 124, 180, 190, 209, 214, 222, 223, 231; minor, 185, 188, 190, 198, 214, 222, 223, 231; one voice, 7, 62, 68, 91, 102; origin in one voice of the minor form of, 185–198; original, 9, 35, 55, 77, 85, 91, 103, 111; prototype, 95, 124, 134, 185, 188, 221, 231; regnant, 127, 128.
- Dominant, major, 47, 63, 67, 77, 188, 189, 206, 207, 239, 249, 262; major ninth of, 76, 82; major third of, 76, 82; minor, 201, 216–218, 262; minor seventh of, 76; prototype, 206; pure fifth of, 76, 82; regnant, 188, 207, 210; regnant minor, 188, 206–218; rhythmic, 120; small ninth-chord of, 275.
- Dominant-fifth, 76.
- Dominant-harmony, 58, 60, 61, 65, 75, 77, 83, 84, 90, 93, 108, 183, 187–189, 198, 249.
- Dominant-ninth, 76.
- Dominant-root, 76, 81, 88, 89.
- Dominant-seventh, 76.
- Dominant-seventh-chord, 84, 239.
- Dominant-third, 76.
- Dominant-thread, 47, 82, 84.
- Dominant-triad, 84, 235, 249.
- Dorian scale, 229.
- Downloader, 62, 64, 92, 95, 183, 285; chromatic, 275; prototype, 95, 192.
- Drama, 158, 157.
- Dreiklang, 269.
- Drum, 165, 166.
- Duplicates, 27, 71, 184, 185, 221, 231.
- Dynamics, 125.
- Ear, 20, 73, 44, 77, 78, 88, 260, 268.
- Ecclesiastical melodies, 116.
- Ecclesiastical music, 148.
- Elements, 2, 6, 41, 44, 50, 67, 74, 79, 130, 150, 176, 180; concurrence of, 129; succession of, 129; union of, 6, 8.
- Elements of music, 3, 7, 23, 48, 56.

INDEX

- eventh, 89, 93.
 enharmonic harmonies, 271, 274.
 Enharmonic scale-system, 95.
 Enharmonic stage of tonality, 95.
 Equilibrium, 10-14, 21, 24, 28, 30, 31,
 33, 41-43, 48, 51, 112, 119, 151, 153,
 164; cardinal principle, 36, 102; =
 (harmony), 10-15, 30; harmonic, 125;
 relative, 133; rhythmic, 126; rhythmo-harmonic, 125; = shaping principle, 10, 11, 24, 41, 51, 120, 130, 186; stable, 43, 54, 67, 116, 127, 178; unstable, 43, 54, 67, 116.
 Evolution, 1, 4, 5, 13, 15, 16, 39, 56, 70,
 94, 98, 103, 104, 110, 130, 176, 177,
 183, 215, 223-225, 233; harmonic,
 40-42, 104, 225.
 Evolution of perception, 52, 165.
 Expansion of subrhythm and rhythm, 160-175.
 Eye, 73, 74, 260, 268.
- Feeling, 26, 34, 35, 40, 41, 44, 60, 63,
 72, 79, 80, 178, 184; (common, common music-, music-), 2, 5, 6, 8-10,
 13, 15, 16, 18-21, 24, 28, 29, 32, 33,
 35, 37, 43, 45, 51-53, 62, 66, 69, 76,
 78, 86, 88, 91, 104, 108, 139, 140, 147,
 153, 161, 176, 179, 181, 197, 226, 228;
 common report of common, 17-22,
 106, 147; rhythm-harmonic, 275;
 tone-rhythmic, 10, 11, 12.
 Feeling of cadence, 62.
 Feeling of dissonance, 46, 54, 85.
 Feeling of music *per se*, 7, 8, 22.
 Feeling of rhythm, 33.
 Feeling of repose, 62.
 Fifth, 25-27, 29, 30, 35, 37, 40, 41, 47,
 50, 60, 69, 67, 84, 85, 89, 109, 123,
 133, 140, 179, 187, 200, 206, 217,
 285, 287; chord-, 234, 238, 240, 241,
 248, 275; consecutive, 277; diminished, 137, 234; harmonic, 185, 234; large, 223, 224; parallel, 131; pure, 34, 36, 61, 76-78, 81, 82, 120, 137; small, 223.
 Folk-melody, 172, 174.
- Folk-song, 4, 15, 16, 77, 79, 81, 84,
 116, 172.
 Form, 6, 7-15, 17, 21, 24, 28, 49, 51,
 66, 68, 70, 75, 79, 83, 85, 89, 90, 99,
 103, 104, 133, 134, 145, 155, 160-162,
 165, 167, 170, 171, 173, 178-180,
 206, 216, 217, 219, 220, 221, 224,
 232, 234; chord, 71, 72; classic, 160-175; clemental, 20, 22, 30; harmonic, 4, 8, 9, 10, 23, 25, 30, 33-35, 41, 42, 45,
 48, 50, 62, 67, 73, 83, 93, 111, 112,
 122, 124, 129, 139, 182, 214, 233,
 , prototype of harmonic, 95; origi-
 , harmonic, 26, 85; rhythmic, 23,
 9, 44, 50, 111, 129, 130, 164, 168,
 25; rhythmo-harmonic, 24, 279, 288;
 spac-, 14; time-, 14; tone-rhythmic,
 8; universal, 7, 12, 43.
 Form of consonance, 7, 8, 53, 116, 125,
 184, 185, 204, 205, 213, 222, 223, 231.
 Form of diasonance, 7, 8, 53, 116, 125,
 214, 222, 223, 227, 231.
 Form of regnant minor dominant, 216-218.
 Form in space, 13, 104.
 Form in time, 13, 104.
 Fourth, 56, 59; augmented, 138; pure,
 137, 138.
 Fugue, 181.
 Fugue-subject, 118.
 Fugue-theme, 106.
 Fundamental bass, 277-279.
 Fundamental forms of harmony, 85.
 Fundamental forms of tone, 53.
 Fundamental principles, 8, 175, 288.
- Gevaert, 146.
 Given bass, 285-287.
 Goethe, 11, 14.
 Greece, 16, 17.
 Greek melodies, 148-149.
 Greek modes, 145, 146.
 Gregorian chant, 148, 149.
 Gregorian melodies, 147.
- Harmonic, 34-36, 41, 45; compound,
 90, 263; concomitant, 59, 62; double,

- 211, 248; elementary, 35, 37, 40, 41, 193; simple, 90, 283.
- Harmonization**, 74, 149, 156, 287.
- Harmony**, 1-7, 9, 13, 19, 20, 21, 24, 33-35, 49, 51, 52, 63, 75, 76, 79, 86, 90, 93, 99, 103, 120, 122, 129, 135, 136, 138, 142, 144, 150, 154, 156, 158, 159, 171-173, 177, 178, 185, 189, 190, 197, 199, 206, 210, 213, 215, 217, 218, 221, 226, 242, 243, 248, 256, 269, 279, 283-289; acoustic theory of, 230; basis of, 33, 68, 69, 102; cadence-, 45-48, 58, 62, 111; chord-, 68-74, 147; chromatic, 201, 202, 205, 219, 220, 271; compound of, 263, 265, 266, 270; concomitants of, 131, 140, 148, 149, 202, 211, 224, 284, 285, 287; = (consonance), 91; contrapuntal, 70; diatonic-, 118, 124, 140, 201-203, 205, 216, 218; = (dissonance), 91; dominant-, 58, 60, 61, 65, 75, 77, 83, 84, 90, 93, 108, 183, 187-189, 198, 249; double, 211, 212; duplicate forms of, 184, 185; = equilibrium, 10-15, 30, 150, 151; enharmonic, 271, 274; expansion of, 77, 110; evolution of, 103, 176, 224, 233; five components of, 89-91; genesis of, 54, 102, 109; homophonic, 70, 102, 105, 205, 229, 230; major, 185; major tonic-, 54-57-61, 64, 65, 91, 98, 105, 106, 183, 184, 193, 229; minor, 124, 139, 185; minor tonic-, 178-180, 184-187, 198, 214, 221, 230; multi-voice, 75, 147; original (in one voice), 4, 24, 25, 28, 36-40, 47, 49, 50, 61, 64, 66-71, 73-75, 85, 87, 88, 102, 104, 124, 133, 139-141, 147-149, 182, 184, 211, 244; original cadence-, 45-47; original forms of, 184-185; personal, 71, 283; polyphonic, 70; potential, 26-27, 74, 77, 110, 181; regnant, 24, 25, 53-55, 58, 60, 65, 67, 83-85, 88, 98, 104-113, 115-118, 125-127, 129-133, 141, 149, 183, 186, 188, 193, 194, 198, 201, 208, 209, 214, 220, 221, 223, 224, 255, 261-264, 267, 268, 272-276, 287; relative, 54, 55, 111; repose-, 45-48, 62, 111; selective, 286; subdominant, 58, 60, 61, 108, 198, 248; theory of, 51; thread of, 35, 37, 38, 41, 54, 63, 79, 80, 81, 84, 96, 107, 109, 124, 133, 134, 137, 139-141, 143, 178, 183, 188, 193, 224; = tone, 23, 28; tone-rhythmic, 10; tonic-, 53, 45, 54, 56-58, 60, 61, 64, 65, 83, 84, 93, 106, 179, 183, 186, 187, 193, 214, 229, 230, 249, 260; treatise on, 19, 68, 244.
- Harmony of sound**, 23, 75, 147.
- Hauptmann**, M. 19, 244.
- Haydn**, 174.
- History**, 4, 40, 65, 66, 68, 111, 165.
- Homer**, 16.
- Homophony**, 4-6, 7, 68, 102-105, 194, 195, 202, 223, 226, 232-234, 249.
- Instrument**, 165, 166.
- Interval**, 36, 59, 76, 88, 89, 93, 96, 113-115, 188, 187, 189; chord-, 91, 137; diminished, 93; evolutionary sequence of, 60; harmonic, 91, 136, 137, 232; major, 75, 139; minor, 75, 139.
- Interval of concurrence**, 137.
- Interval-number**, 93, 139.
- Interval-relation**, 80.
- Interval of succession**, 137.
- Key**, 48, 61, 87, 96, 239, 262; fifth related, 123; interharmonic relations of one, 94.
- Key-centre**, 220.
- Keynote**, 27, 60.
- Key-relation**, 60, 88.
- Leading tone**, 61.
- Liszt**, 49, 203.
- MacDowell**, 49.
- Major**, cadence-seventh-chord, 135; pure diatonic, 203.
- Major chord**, 227, 232.
- Major consonance**, 7, 33-36, 40, 41, 45,

INDEX

- 46, 55, 91, 95, 111, 124, 176, 177, 179, 180, 190, 204, 219, 221, 223 (original), 35, 55.
- Major dissonance, 124, 180, 190, 209, 214, 222, 223, 231.
- Major dominant, 47, 63, 67, 77, 188, 189, 206, 207, 229, 240, 262.
- Major dominant-harmony, 188, 187, ■■■■■
- Major dominant-thread, 235.
- Major downloader, 192.
- Major harmony, 186.
- Major mode, 33, 41, 46, 56, 75, 85, 88, 91, 95, 124, 139-141, 176, 178, 181, 182, 186, 187, 191, 210, 214, 215, 226; (prototype), 95, 180, 181, 185, 191, 200, 214.
- Major ninth, 76, 77, 82, 137.
- Major second, 255.
- Major sixth, 36, 138.
- Major subdominant, 188.
- Major subdominant harmony, 187.
- Major subdominant-seventh-chord, 254.
- Major submediant-seventh-chord, 254.
- Major subtonic, 253, 256.
- Major supertonic triad, 251.
- Major tenth, 96.
- Major tetrachord, 214.
- Major third, 34, 36, 61, 76-78, 81, 82, 120, 137, 138.
- Major tonality, 67.
- Major tonic, 41, 47, 60, 68, 69, 67, 77, 92, 98, 103, 105-108, 111, 180, 181, 185.
- Major tonic-harmony, 54, 57-61, 64, 65, 91, 98, 105, 106, 188, 184, 199, ■■■■■
- Major triad, 90, 133, 237, 251, 262, 268.
- Major uploader, 187, 192.
- Measure, 168, 286; dual, 161, 168; triple, 161.
- Measure-period, 162, 260, 261.
- Mediant, 144.
- Mediant scale, 146.
- Mediant-triad, 248-250.
- Meistersinger, 148.
- Melody, 1-6, 9, 14, 15, 24, 25, 28, 37, 39, 40, 41, 47-52, 54, 56, 60, 64, 67, 71, 72, 74, 78, 79, 85, 91, 93, 98-100, 121, 124, 180, 192, 140, 147, 148, 154, 155, 172, 177, 178, 180, 186, 187, 192, 193, 197, 198, 200, 202, 203, 205, 206, 208, 209, 211, 214-217, 220-224, 276, 280, 281, 284-289; analysis of, 65; ancient, 149; a composite, not an element, 23, 34; bird-, 118, 183; ecclesiastical, 118; embryonic, 106; folk-, 184; Greek-, 118, 149; homophonic, 6, 24, 215, 223, 227, 230, 233, 238; medieval, 4; minor, 221; modern, 182; pentatonic stage of, 113; primitive, 64, 104, 109, 176, 182-184, 225; pure diatonic minor, 216; regnant harmony of, 102-175.
- Meloharmonic phrase, 187.
- Meloharmonic point, 120, 142.
- Meloharmonic resolution, 142.
- Meloharmony, 24, 104, 120, 142, 197, 285.
- Mese, 148.
- Metre, 33, 168.
- Minor, 123, 139, 195, 209; imitation of major, 180, 181, 185-187, 206, 205, 214; inverted major, 227; origin and nature of, 170-184; pendant, 181, 226, 228, 230; pure diatonic, 202, 203, 216; relative, 181.
- Minor cadence, 180, 192.
- Minor cadence-tone, 186-188.
- Minor consonance, 59, 91, 177-180, 183-185, 180, 201, 203, 214-218, 221-223, 231; (origin of), 176-184.
- Minor dissonance, 185, 188, 190, 196, 214, 222, 223, 231.
- Minor dominant, 187-189, 196, 200, 201-203, 204, 206-218, 220.
- Minor dominant-triad, 235.
- Minor downloader, 192.
- Minor forms of consonance and dissonance, 185, 214, 222, 223, 231.

- Minor harmony, 124, 139, 185.
 Minor harmonic percept, 214, 236.
 Minor melodic scale, 201, 203.
 Minor mode, 56, 59, 91, 124, 135, 141, 177–179, 181, 182, 186, 187, 191, 196, 205, 210, 214, 217, 236.
 Minor root, 180.
 Minor seventh, 38, 76–78, 137.
 Minor sixth, 138.
 Minor small third, 180, 184, 200.
 Minor subdominant, 187, 188, 204, 218, 222.
 Minor subdominant harmony, 187, 188, 198, 204, 218, 219, 222.
 Minor subdominant triad, 235.
 Minor subtonic, 253, 256.
 Minor subtonic-seventh-chord, 235.
 Minor tenth, 36.
 Minor tetrachord, 214.
 Minor third, 36, 137, 138.
 Minor tonic, 180, 181, 185, 198, 200, 216, 220.
 Minor tonic-harmony, 178–180, 184–187, 198, 214.
 Minor triad, 228, 231, 236, 237, 268.
 Minor upleader, 187, 192.
 Mode, defined, 91–98; major, 33, 41, 46, 56, 75, 85, 88, 91, 95, 124, 139–141, 176, 178, 181, 182, 186, 187, 191, 210, 214, 215, 236; minor, 56, 59, 91, 124, 135, 141, 177–179, 181, 182, 186, 187, 191, 196, 205, 210, 214, 217, 236; prototype major, 95, 180, 181, 185, 191, 200, 214.
 Mode-idea, 85, 92, 94.
 Mode-relation, 88, 91, 94, 108, 180.
 Mode-tones, 87, 93, 94.
 Modes, 48; ancient, 147; Greek-, 145, 146.
 Modulation, 183, 220.
 Moment, musical, 149–160; rhythmic, 32, 38, 44, 51, 151; rhythmo-harmonic, 23.
 Motion, balanced, 10, 30, 33, 38, 162.
 Motive, 23, 44, 152, 153, 214.
 Mozart, 25, 170, 174, 289.
 Music, absolute, 157; analysis of, 28, 66; art-, 15; basis of, 19, 20, 28, 56, 58, 85, 102, 223; books on, 181; chorded, 4, 141, 215, 223, 224, 235; classic form, 173–175; concrete, 233; development of, 9, 66, 105, 111, 166, 171, 175; elemental form of, 22; essence of, 2, 3, 9, 14, 49, 104; evolution of, 1, 15, 49, 107, 220; first regnant harmony of, 55, 61, 83; five original cadences of, 92; form of, 5, 7, 9, 15, 21; genesis of, 1, 4, 6–8, 10, 14, 15; instrumental, 166, 243; message of, 10, 14, 22, 158; messenger of, 10, 14, 22, 149; modern, 4, 16, 70, 104, 116, 172–174, 203, 212, 215; multi-voice, 25, 85, 116, 161, 223, 224, 226, 233; nature-, 15, 16, 17; one, 15, 16, 17, 28; one-voice, 4, 24, 25, 39, 45, 70, 85, 102, 116, 147, 148, 194, 223; origin of, 6–8, 9, 33; pleasure in, 28, 78, 165; polyphonic, 1, 97, 223, 224; primitive, 56, 66, 86, 104, 110, 116, 165; principle of, 3, 7, 8, 15, 21, 22, 24, 50, 149; rationale of, 17; seven octaves of, 141; stages of, 1, 6, 70, 103; study of, 1, 6, 21, 28, 289; voice of, 8, 23, 28, 33, 152, 153, 205, 284.
 Music of antiquity, 147.
 Music-archaeologist, 202.
 Music art, 15, 16, 49, 100, 110, 154, 155, 158, 166, 171, 175, 289.
 Music-concept, 286.
 Music-consciousness, 6, 278, 285.
 Music-culture, 175.
 Music-drama, 156, 157.
 Music-education, 40, 284.
 Music-feeling, 2, 5, 6, 8–10, 13, 15, 16, 18, 20, 21, 28, 32, 52, 53, 66, 69, 78, 147, 153, 161, 181, 197, 226.
 Music-history, 3, 40, 65, 66, 68, 165.
 Music-lesson, 98–100, 277; work for students, 101, 164, 282–288.
 Music *per se*, 7, 9, 21, 22, 67, 110.
 Music-score, 268.
 Music-sense, 165.

INDEX

- Music-structure, 15, 173, 181, 270.
 Music-theory, 3, 16, 20, 51, 69, 70, 230,
 234.
 Music-thought, 23, 94, 181, 171, 230.
 Music-works, 13, 159, 170.
 Musician, 2, 39, 51, 57, 66, 100, 159,
 234, 239.
- Ninth, 25-27, 29, 38, 41, 47, 63, 67, 76,
 77, 81, 82, 85, 88, 118, 137, 180, 189,
 202-210, 223, 287; harmonic, 234;
 large, 223; original, 233; prototype,
 208; small, 223, 260.
- Notation, 60, 65, 230, 275, 276; staff, 88.
- Nucleus, 141; septimal, 142.
- Nucleus-triad, 261-264, 268, 269.
- Numbers, 89, 90; acoustic, 227; ele-
 mentary group-, 167; harmonic, 37,
 47, 58, 61, 63, 64, 74, 75, 78, 80,
 86-88, 93, 98, 107, 119, 172,
 185, 186, 189, 283-
 286; interval, 80, 1
 rhythm, 161; scale, --
 rough-harm., 238, 239.
- Octave, 34, 35, 56, 81, 95, 11c,
 143, 200; consecutive, 277; parisons,
 231; pure, 36.
- Octonal scale, 144, 146.
- Octonal terminal, 144.
- Opera, 157.
- Orchestra, 166.
- Organ, 166.
- Original harmony in one voice, 23, 39,
 40, 47, 50, 64, 66-69, 73, 75, 85, 88,
 104, 124, 133, 140, 148.
- Overtones, 20, 227.
- Pedagogy, 277, 278.
- Pentatonic melody, 109, 186.
- Pentatonic period, 183.
- Pentatonic scale, 64, 65, 109.
- Pentatonic stage of melody, 109-110,
 113, 114.
- Percept, 26, 41, 44, 82, 234; five ori-
 ginal harmonic, 77, 84, 85, 96, 122,
 234, 227, 235, 249; prototype, 95;
- harmonic, 26, 27, 36, 38, 61, 76, 77,
 85, 87, 89, 95, 103, 128, 179, 189,
 187, 200, 223-225, 234, 235, 275;
 harmonic, of minor origin, 223-224;
 major harmonic, 179, 222, 229; minor
 harmonic, 179, 200, 214, 216, 222,
 229, 230.
- Percept-numbers, 94c.
- Perception, 21, 28, 41, 53, 68, 73, 79,
 93, 165, 166, 178, 197, 228; common,
 19, 20, 22, 29, 37, 43, 45, 64, 66, 69,
 86, 89, 91, 108, 179, 181; evolution
 of, 110; harmonic, 78, 106, 110,
 1, 230.
- Perception of harmony, 24, 110, 111,
 112.
- Perception of relation, 76, 139.
- Perception of rhythm, 33, 44.
- Period, 42, 125, 152, 160, 161, 162,
 1, 5, 173, 182; beat-, 160-163; ca-
 dence-, 121; dual, 29, 182; elemen-
 tary, 170; measure-, 162, 260, 261;
 note-, 121; rhythmic, 12, 42, 69,
 1, 121, 127-130, 217; rhythm-, 12,
 38, 125, 127, 129, 159, 193, 250,
 1; subbeat, 160; subrhythmic, 163,
 168; time-, 32, 33, 38; triple-, 29.
- Personal election, 25.
- Personal element of choice, 5.
- Personal equation, 5, 40, 70, 71, 205,
 215, 230.
- Personal prejudice, 5.
- Personal selection, 71, 72, 75, 85, 177,
 230.
- Peters' edition, 278.
- Phrase, 16, 30, 122, 130, 158, 161, 162,
 171-173, 187, 278.
- Physical acoustics, 20, 21, 70.
- Physical tone, 20.
- Piano-concerto, 276.
- Pianoforte, 85, 96, 166.
- Pitch, 20, 30, 33, 34, 36, 53-55, 60, 61,
 87, 88, 94, 143, 148, 186; fixed, 60.
- Pitch relation, 60, 88, 99, 141, 233.
- Plagal ending, 136, 235.
- Polyphony, 4, 103, 140, 215, 233, 234,

- Potential harmony, 26, 27, 74, 77, 110, 181; principle of, 26, 27.
- Primes, 93.
- Principle, 3, 7, 12-14, 16, 17, 19, 21, 22, 40, 47, 65, 66, 140, 151, 166, 182, 197, 198, 200; cardinal-, 15, 21, 28; fundamental, 8, 175; rhythmo-harmonic, 286; shaping, 10, 11, 24, 28, 31-33, 36, 41, 48, 50, 51, 120, 130, 149, 161, 162, 171-173, 195; universal, of form and relation, 12-14.
- Principle of harmonic genesis, 27, 38, 65, 105, 125, 181.
- Principle of music, 3, 7, 8, 15, 21, 22, 24, 50, 149.
- Principle of potential harmony, 26, 27.
- Principle of tone genesis, 95.
- Progression, 13, 48, 96-98, 112, 113, 115, 119, 142, 152, 187, 192, 230, 275.
- Prototype, 95, 124.
- Prototype cadence, 185, 192.
- Prototype cadence-tone, 191, 194, 208.
- Prototype chord, 140.
- Prototype consonance, 95, 124, 133, 184, 185, 221, 231.
- Prototype dissonance, 95, 124, 134, 185, 188, 221, 231.
- Prototype dominant, 206.
- Prototype downleader, 95, 192.
- Prototype five original percepts, 95.
- Prototype of harmonic forms and relations, 95.
- Prototype of harmonic percept and step in minor, 200.
- Prototype major harmonic percept, 200.
- Prototype major mode, 95, 180, 181, 185, 191, 200, 214.
- Prototype ninth, 208.
- Prototype repose, 185.
- Prototype upleader, 95, 192, 194.
- Rameau, 264.
- Regnant bytone, 287.
- Regnant dissonance, 127, 128.
- Regnant dominant, 188, 207, 210.
- Regnant harmony, 24, 25, 53, 54, 55, 58, 60, 65, 67, 83-85, 88, 98, 104-113, 115-118, 125-127, 129-133, 141, 149, 183-188, 193, 194, 198, 201, 208, 209, 214, 220, 221, 223, 224, 261-264, 267, 268, 272, 274-276, 287.
- Regnant harmony in one voice, 102-133.
- Regnant major dominant, 188, 206, 207.
- Regnant major subdominant, 188.
- Regnant major tonic, 108, 185.
- Regnant minor consonance, 218.
- Regnant minor dominant, 188, 206-218.
- Regnant minor subdominant, 188, 218-222.
- Regnant minor tonic, 199-206.
- Regnant ninth, 210.
- Regnant root, 208.
- Regnant subdominant-harmony, 108.
- Regnant third, 210.
- Regnant tones, 106-112, 116-118, 120-123, 126, 193, 199, 207, 208, 210, 211, 214, 216, 256, 261, 274, 287.
- Regnant tonic-harmony, 102-133.
- Relation, 5, 6-9, 15, 17, 20-30, 41, 48, 56, 58, 61, 64, 66, 75-81, 84-86, 89, 92, 95, 99, 107, 110-112, 115, 120, 123, 127-129, 133, 135, 136, 140, 143, 152, 179, 182, 185, 186, 190-193, 198, 200, 203, 205, 207, 211, 212, 214, 233, 234, 248-251, 253, 255, 256, 266, 276, 280, 281, 285, 286; elemental, 22, 23; fifth-, 123, 249; harmonic, 7, 22, 26, 27, 29, 35, 37-39, 50, 60, 62, 65, 67, 76-78, 83, 87, 88, 93, 100, 105, 106, 109, 111, 112, 119, 122, 124, 141, 177, 247; prototype harmonic, 95; interval, 80; inter-harmonic, 91, 93, 94; key-, 60, 88; mode, 88, 91, 94, 108, 180; prototype mode-, 185; original harmonic, 15, 26, 27, 95, 107, 136; rhythmic, 22, 44, 50, 53, 55, 103, 177; rhythmo-harmonic, 14, 23, 24, 98; space-, 14, 22, 23, 30, 38; time-, 14, 22, 30, 38, 79, 104; tone-, 22, 24, 30, 42, 45, 48, 56, 58, 62,

- 67, 78, 88, 94, 98, 104, 120, 214, 224,
278; tonic and dominant, 196.
- Relation of cadence and repose, 44-47,
50, 53, 65, 68, 85, 91, 93, 100.
- Relation in space (harmony), 79.
- Report (common, harmonic, self-), 16,
112, 120, 179, 186, 195, 202, 220, 227,
230; common, of common feeling, 17-
22.
- Report of bind, 246, 247.
- Report of bytone, 118, 119, 218.
- Report of chord, 134, 135, 138, 139,
141, 233, 234, 246, 247, 255, 259.
- Report of common feeling and percep-
tion, 5, 19, 22, 24, 28, 45, 66, 69, 88,
108, 135, 181, 230.
- Report of harmonic numbers, 28, 295,
- Report of harmony, 24, 28, 47, 68, 69,
85, 148, 208, 230, 232, 234, 275, 283.
- Report of homophony, 5, 6, 215, 220,
232, 233.
- Report of melody, 186, 148-149, 176,
179, 181, 188, 215, 216, 220, 221, 279,
283, 284, 288.
- Report of mode, 215.
- Report of tone, 85, 89, 90, 135, 177,
214, 216, 233, 246, 247.
- Report of triad, 232, 233, 248, 262.
- Repose, 41, 56, 61, 68, 92, 108, 116,
123, 129, 130, 133, 142, 148, 177,
178, 180, 185, 190, 214, 216, 223;
rhythm-, 42-45, 50, 53, 67, 111, 120,
121; tone-, 45-48, 55, 62, 63, 67, 91,
98-100, 121, 190-192, 201.
- Repose-harmony, 45-48, 62, 111.
- Repose-moment, 48, 44.
- Repose-thread (of harmony), 54, 55,
67, 91, 97-99.
- Resolution, 48, 54, 55, 62, 64, 93, 96-
98, 112, 113, 115, 135, 142, 152, 192,
220, 235, 275.
- Rhapsody, 203.
- Rhythm, 1, 6-10, 12-14, 17, 20, 22-
24, 28, 30, 53, 58, 48, 50-52, 54, 56,
63, 65, 74, 79, 83, 89, 98-100, 103,
194, 196, 143-153, 158, 160-162,
171, 176, 180, 229, 236-239; analysis
of, 21-33; = balanced - motion, 10,
20, 53, 58, 162; cadence, 42-45, 50,
63, 67, 111, 120, 121; dual, 29, 32,
43, 99, 173; music-, 30, 32, 42, 50, 51,
158, 165, 167, 171; tone-, 7, 9, 10,
14, 16, 29, 48, 152, 154, 155, 171,
172; triple, 29, 32, 99.
- Rhythm-numbers, 161.
- Rhythm-period, 12, 32, 52, 53, 125, 137,
129, 153, 193, 250, 286.
- Rhythm-repose, 42-44, 45, 50, 53, 67,
111, 120, 121.
- Rhythmo-harmonic accent, 25, 105.
- Rhythmo-harmonic analysis, 239.
- Rhythmo-harmonic content of melody,
279, 288.
- Rhythmo-harmonic equilibrium, 125.
- Rhythmo-harmonic feeling, 278.
- Rhythmo-harmonic form, 24, 272, 288.
- Rhythmo-harmonic laws of causation,
279.
- Rhythmo-harmonic point, 25, 105.
- Rhythmo-harmonic principles, 236.
- Rhythmo-harmonic relation, 14, 23, 24,
98.
- Rhythmo-harmonic thought, 278.
- Rhythmo-harmonic voice of music, 153,
205.
- Richter [Ernst F. E.], 240.
- Riemann, 161, 226, 230.
- Root, 25-27, 29, 30, 34-37, 40, 41, 47,
51, 60, 61, 63, 67, 75-77, 80, 81, 84,
85, 88-90, 93, 108, 115, 118, 123,
142, 179, 180, 185, 189, 217, 233,
227, 232, 234, 235, 237; chord-, 135,
136, 140, 232, 234, 237-243, 245,
248, 249, 258-261, 268, 274, 275, 278;
harmonic, 155, 156, 181, 189, 232,
234, 258, 260, 272.
- Round-song, 181.
- Scale, 141, 143, 192, 205, 217, 230;
ascending, 97, 228; descending, 97,
229; diatonic, 144, 192; Dorian-, 229;
enharmonic, 215; great, 64; major,

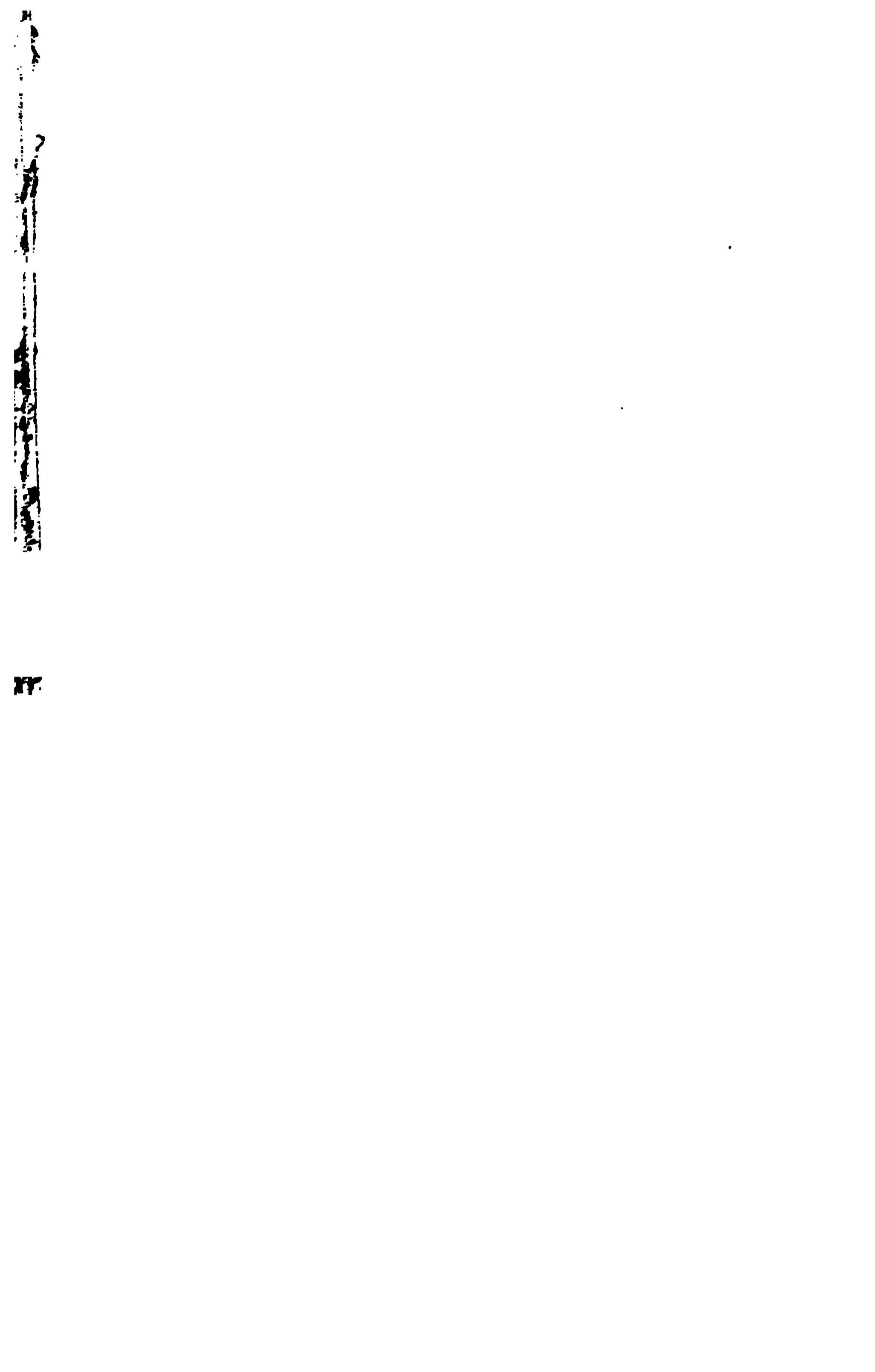
- 26, 86, 143, 203; mediant, 146; melodic minor, 201, 203; octonal, 144, 146; original, of the tonic, 145; pendant minor, 228; pentatonic, 64, 65, 109; primitive, 64; septonal, 146; small, 64; supertonic-, 146; tonic-, 146; Zarino-Riemann, 228, 229.
- Scale-numbers, 86–88, 94.
- Scale terminals, 143, 144.
- Schopenhauer, 14.
- Schumann, 49, 169, 171.
- Selection, 75, 140, 149, 183; natural, 17, 70, 71, 85; personal, 70–72, 85, 176, 177, 230.
- Sense, harmonic, 69, 121, 147, 148, 182; music-, 165.
- Septimenaccord, 269.
- Septonate, The, 24, 98, 104.
- Sequence, 6, 9, 25, 40, 51, 52, 60, 64, 65, 102, 105, 181, 278.
- Seventh, 25–27, 29, 30, 41, 47, 61, 63, 65, 67, 76–78, 81, 82, 85, 87, 89, 134, 135, 137, 223, 268, 269, 287; diminished, 234; harmonic, 234, 268, 269; minor, 76–78, 137; small, 222, 223; thorough-bass, 268.
- Shaping principle, 10, 11, 24, 28, 31–33, 36, 41, 48, 50, 51, 120, 130, 149, 161, 162, 171–173, 195.
- Silence, 1, 7.
- Sixth, 36, 59, 138, 189.
- Sonata, 116, 155, 173, 174, 212, 266.
- Songs, 4, 15, 43, 53, 56, 157, 165; bird, 56, 58, 59, 61, 171, 176.
- Soprano, 287.
- Sound, 1, 7, 8, 21, 33, 34, 38, 43, 51, 55, 165, 166.
- Space, 12–14, 22, 23, 30, 38, 79, 104, 122, 150, 153.
- Spencer [Herbert], 68.
- Step, 36, 59, 60, 64, 81, 87, 92, 93, 96, 98, 112, 119, 125, 137, 138, 142, 144, 145, 200, 209, 214, 228, 275.
- Strauss [Richard], 171.
- Stringed instrument, 166.
- Student, 39, 59, 73, 87, 93, 96, 99, 100, 101, 139, 163, 164, 277, 279, 280, 282–289; work for, 101, 164, 261, 284, 286–288.
- Study of music, 1, 6, 21, 28, 289.
- Stumpf, C., 21.
- Subbeat-period, 160.
- Subdominant, 144, 187, 188, 204, 253; regnant minor, 218–220.
- Subdominant-harmony, 58, 60, 61, 108, 198.
- Subdominant seventh chord, 254.
- Subdominant triad, 235, 251, 262, 264.
- Subfix-tone, 257.
- Subharmony, 85, 88.
- Submediant, 144, 253, 263.
- Submediant seventh-chord, 254, 256.
- Submediant triad, 249–250, 256, 263.
- Subrhythm, 161–163, 167–170, 288; compound, dual, mixed, triple, 286.
- Subsecond, 261, 268.
- Subsecond-chord, 261, 262, 265, 267–270.
- Subtonic, 144.
- Subtonic-chords, 253, 256.
- Subtonic seventh-chord, 235, 254.
- Subtonic-triad, 251–253.
- Superfix-tone, 257.
- Supersixth, 261, 268.
- Supersixth chord, 261–264, 267–270, 271.
- Supertonic, 144, 253.
- Supertonic seventh-chord, 254.
- Supertonic-triad, 251–253, 256.
- Syllables, 43, 61, 86–88, 94, 99, 100, 144, 145, 186, 189, 229.
- Symbols, 30, 33, 61, 73, 86–89, 94, 135, 145, 159, 161, 164, 180, 275, 276, 279.
- Symphony, 116, 155, 173, 174, 212, 266.
- Syncopation, 169.
- Technique, 93, 100.
- Temperament, 95, 96.
- Tempo, 86.
- Tenor, 287.
- Tenths, 36.
- Tetrachord, 142–146, 200, 202, 203, 214.
- Tetrad, 269–272; compound, 272.

- Theme, 214.
- Theory, 3, 16, 17, 20, 22, 51, 52, 69, 70, 89, 181, 200, 226-228, 233, 234, 244, 269, 289; acoustic, 230; Zachino-Riemann-, 181, 226, 230.
- Theory of pendant minor, 228, 237.
- Third, 23-27, 29, 30, 34-37, 40, 41, 47, 59-61, 63, 65, 67, 76, 81, 82, 85, 89, 93, 108, 120, 137-139, 178, 179, 184, 187, 189, 200, 206, 210, 211, 223, 224, 235, 237; double, 211, 212; harmonic, 135, 137, 234; major, 34, 36, 61, 76-78, 81, 82, 180, 137, 138; minor, 36, 137, 138; superadded, 237.
- Thirteenth, 82, 89.
- Thorough-bass, 239, 267, 269, 270, 274.
- Thread, cadence, of harmony, 54; consonance, 37, 143; dissonant, 143; dominant, 47, 82, 84; harmonic, 35, 36, 37, 38, 41, 54, 65, 75, 80, 81, 84, 96, 107, 109, 124, 133, 134, 137, 139-141, 143, 178, 183, 188, 193, 234; repose-, 54; tonic-, 47, 59.
- Time, clock, 174; mathematical, 174; rhythmic, 174; rhythmic period of, 38;
- Time-accent, 32.
- Time-period, 32, 33, 38.
- Time-relation, 14, 22, 30, 38, 79, 104.
- Tonality, 1, 39, 41, 55, 60, 61, 65, 67, 77, 94-96, 103, 215, 224.
- Tone, 5-10, 13, 17, 25, 28, 29, 35-37, 44, 46, 50, 53, 55, 74, 87, 88, 94-97, 109, 112, 114, 117-119, 124, 127, 133, 136-138, 140-142, 144, 148, 153, 156, 165, 176, 182, 189, 190, 192, 198, 201, 205, 206, 208, 210, 212, 215, 228, 232, 233, 235, 239, 243, 247; accented and unaccented, 43; added, 262-264, 268, 274; analysis of, 33-35; = balanced sound, 30, 38; bond-, 63, 76, 122, 123, 285; cadence-, 46, 47, 57-59, 61-63, 92, 96-100, 106, 107, 113, 135, 136, 191, 192, 236, 257; (prototype), 191, 194, 208; chord-, 88; component, 85, 103, 106, 234; elementary, 34, 79; = equilibrium, 30, 126; harmonic thread of, 35-36; harmonic, 38, 86; harmonic complex of, 34, 35, 37, 40, 41; harmonic pedigree, 234-235; = harmony, 30, 33; infix, 237; initial, 247; isolated, 34, 37, 40, 41, 46, 55, 59, 60, 106, 177; leading, 61; melodic-, 86; mode-, 87, 93, 94; original, 26, 27, 75, 76, 86, 107, 233; original cadence-, 46, 92, 98, 106, 135, 136; original repose-, 46; physical, 20; pitching a, 54; regnant, 106-112, 116-118, 120, 121, 123, 126, 128, 190, 207, 208, 210, 211, 214, 216, 256, 261, 274, 287; repose, 46, 62, 63, 67, 68, 96-100, 257; seventh, 82; seven original, 26, 27, 75-86, 103, 107, 235, 236; single, 68, 79, 135, 139; stable, 237-260; suffix-, 257; superfix-, 257; terminal, 82; thirteenth-, 82; three stages of, 193, 194; unstable, 257-260.
- Tone-cadence, 45-48, 55, 86, 91, 121.
- Tone-feeling, 28.
- Tone-gensis, 33, 51, 54, 95.
- Tone-material, 214, 220, 221, 257.
- Tone-moment, 23, 153.
- Tone-region, 141-149.
- Tone-relation, 22, 24, 30, 42, 45, 48, 56, 58, 62, 67, 78, 80, 94, 98, 104, 180, 214, 234, 278.
- Tone-repose, 45-47, 55, 62, 63, 67, 91, 96-100, 120, 192, 201, 221.
- Tone-rhythm, 7, 9, 10-14, 15, 20, 48, 152, 184, 186, 171, 172.
- Tone-system, 1, 27, 39, 55, 56, 147, 205, 215, 224, 233.
- Tonic, 84, 90, 93, 229, 253, 272; major, harmony, 33, 41, 45, 47, 54-61, 63-65, 67, 77, 88, 84, 90-93, 98, 103, 105-108, 111, 120, 181, 183-187, 193, 221, 229, 260; minor, harmony, 179, 180, 181, 184-187, 199-206, 214, 221, 230; rhythmic, 120.
- Tonic-centre, 143.
- Tonic-chord, 68.
- Tonic components, 83.
- Tonic-root, 76.

- Tonic-scale, 146.
Tonic-septonate, 144, 145.
Tonic-triad, 66, 84, 262, 268.
Triad, 133, 134, 136, 139, 140, 235–
241, 244, 248, 249, 264; augmented,
249, 262; basic, 240; diminished, 237,
262; ground-, 238; major, 90, 133,
237, 251, 262, 268; major dominant-,
84, 235, 249; major subdominant-,
235, 264; major tonic-, 262, 268;
mediant-, 248–250; minor, 237, 249,
251, 262, 268; minor dominant-,
235, 262; minor mediant-, 248, 249,
minor subdominant-, 235, 262; minor
tonic-, 262, 268; nucleus, 169, 262,
263, 268, 269; primary, 250, 251,
253; secondary, 249–251, 284; sub-
dominant-, 235, 251, 262, 264; sub-
mediant-, 249, 250, 256, 263; sub-tonic,
251–253; supertonic, 251–253, 256;
tonic-, 66, 84, 262.
Triad positions, 238–241.
Tritonus, 144.
- Undertones, 227, 228.
Upleader, 64, 92, 183, 203, 209, 239,
285; chromatic, 275; major, 187,
192; minor, 187, 192; prototype, 95,
192, 194.
Vierklang, 269.
Voicing, close and open, 267.
Von Bülow, 276.
Wagner, 5, 49, 74, 140, 150, 171.
Weber, G., 50, 74.
Well-tempered Clavichord, 170, 193.
Wind instruments, 166.
Work for students, 101, 164, 282–
288.
World, energy, 11, 12.
World equilibrium, 12.
World harmony, 12, 14.
World principle, 11.
World rhythm, 12.
Zarlino, 181, 226, 230.







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